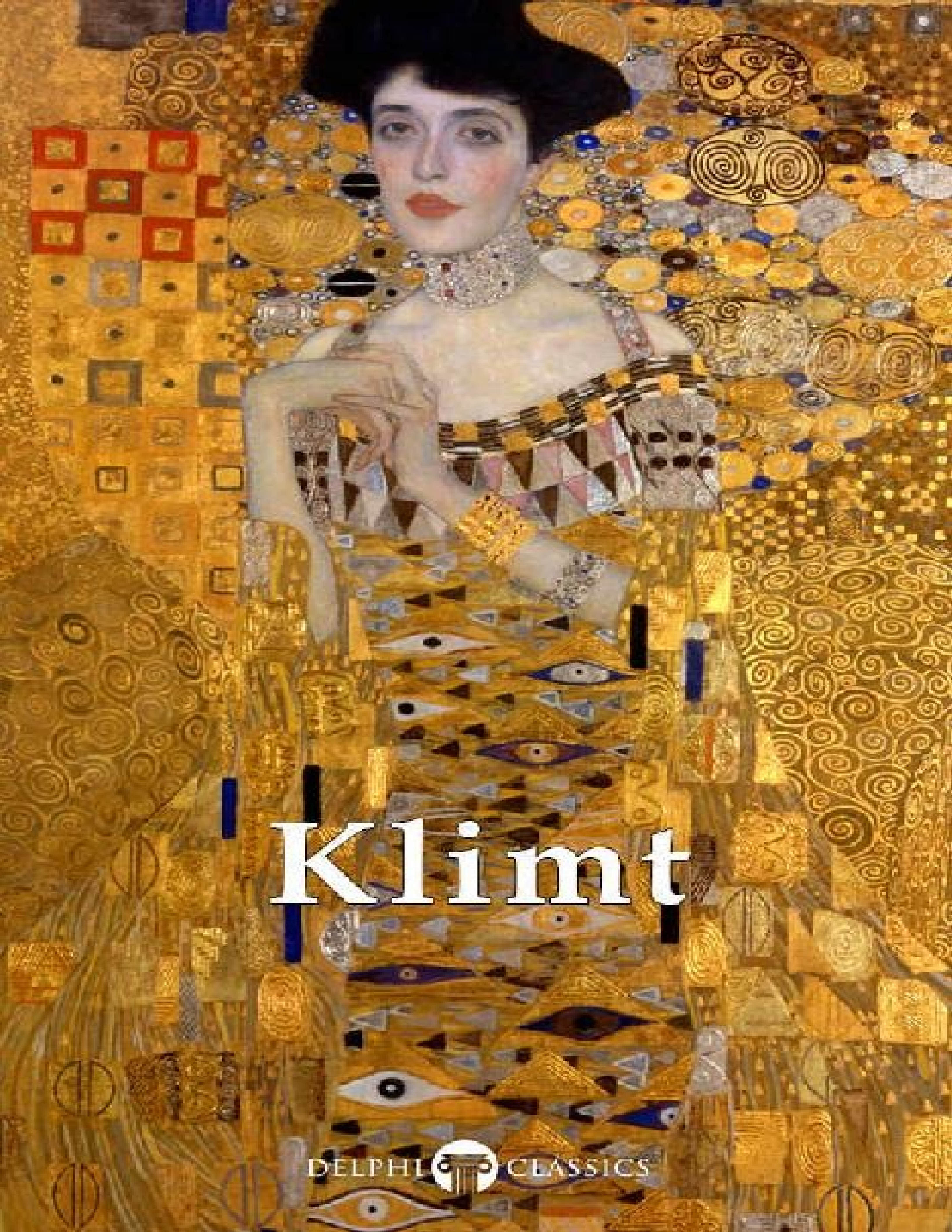

Klimt

DELPHI CLASSICS

Masters of Art

Gustav Klimt

(1862-1918)

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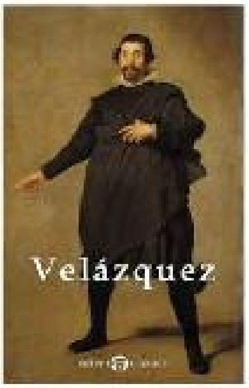

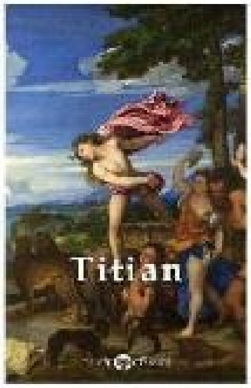

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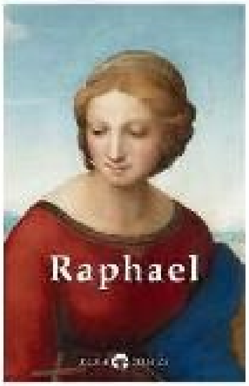

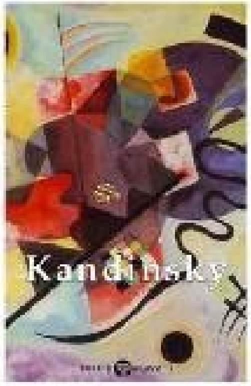

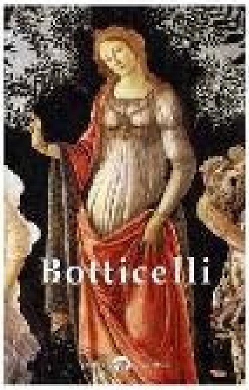
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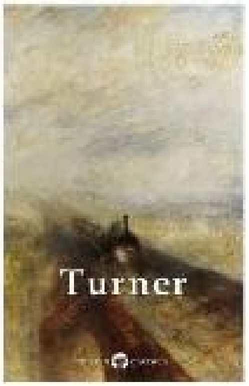

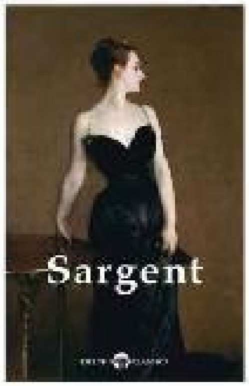

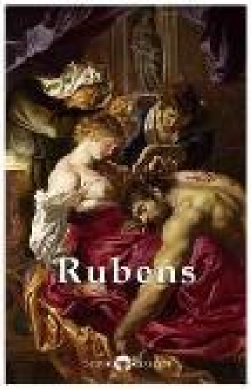

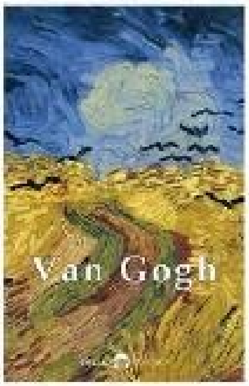

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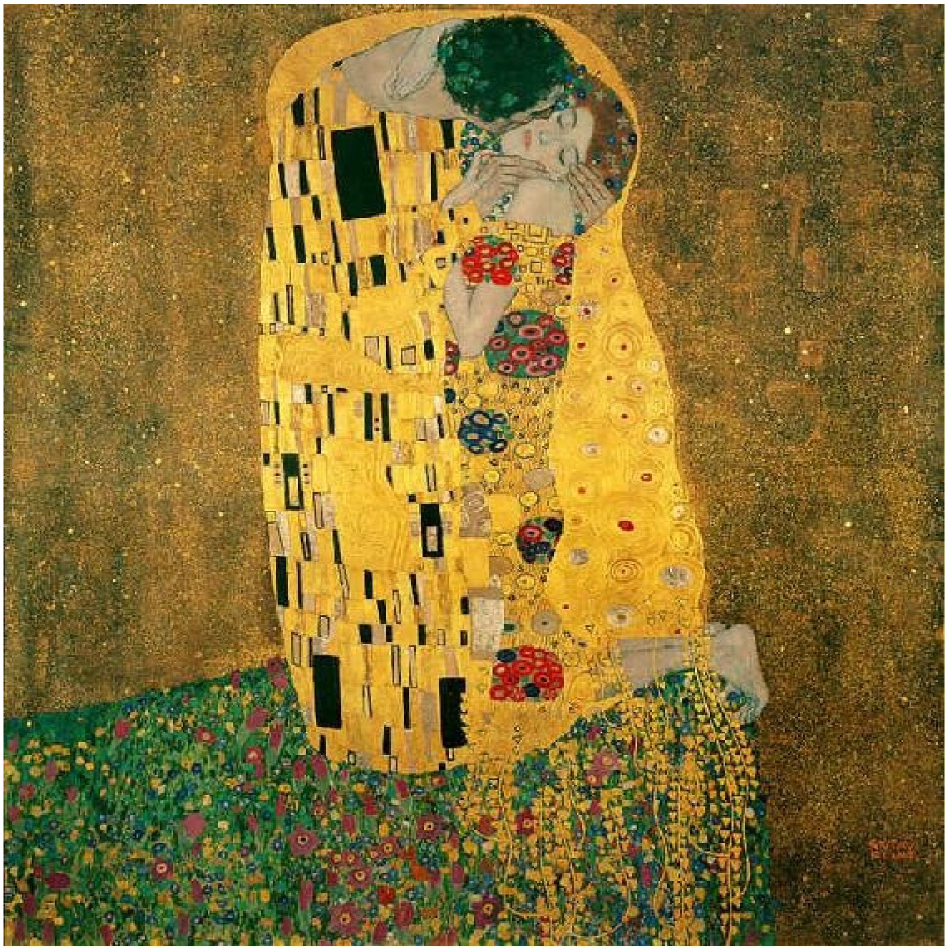

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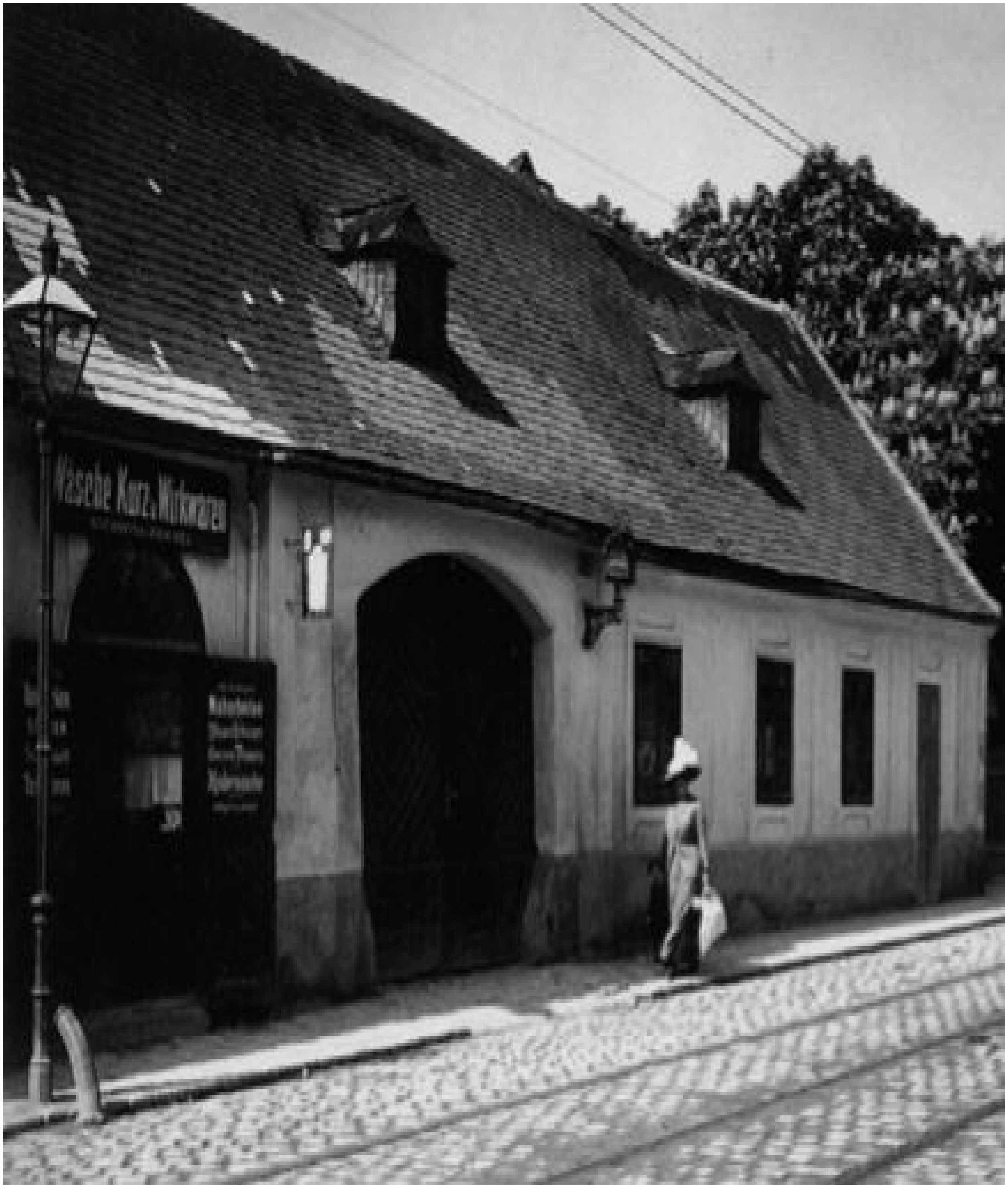
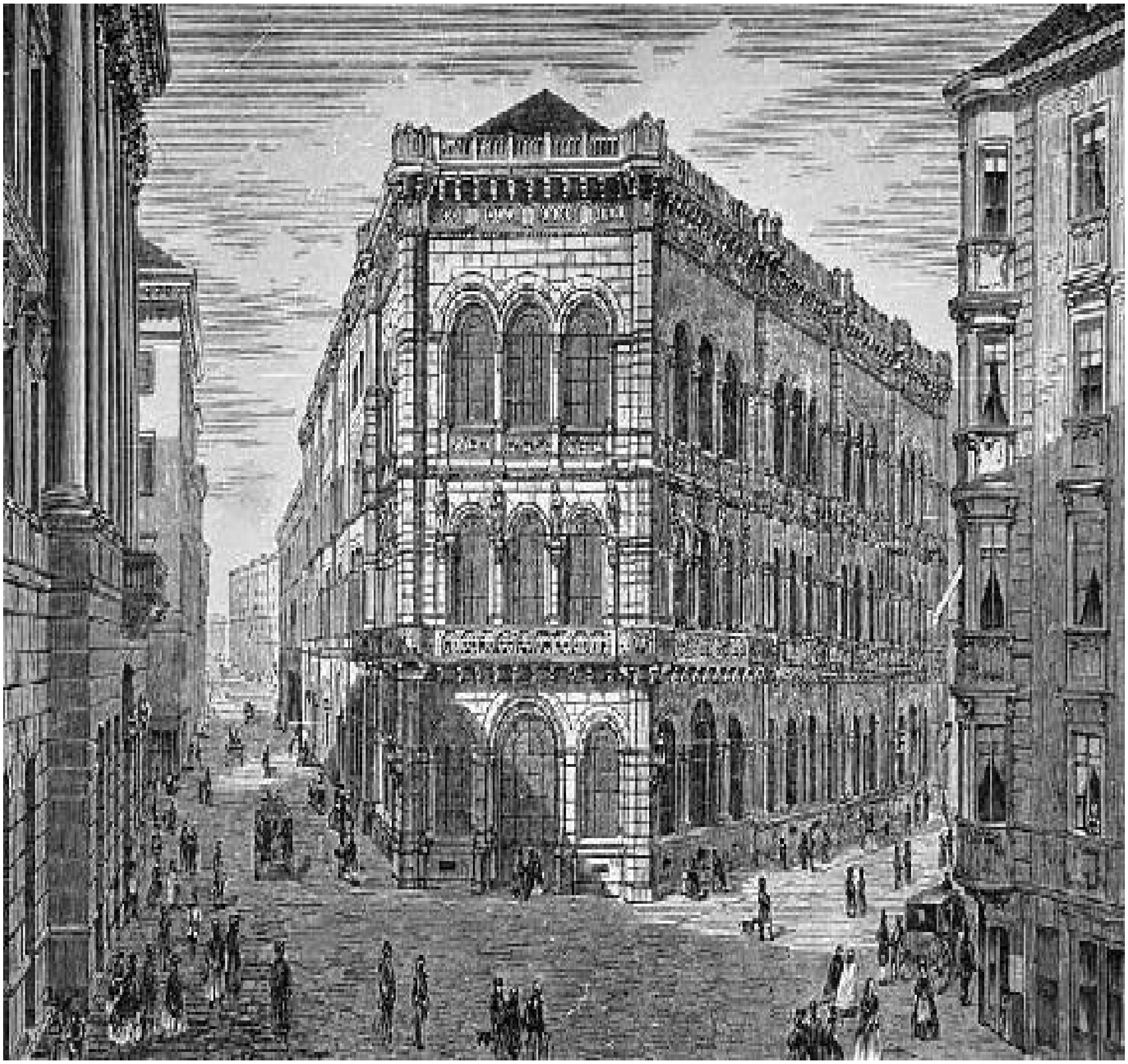
The Highlights


Wäsche Kurz u. Wirkwaren

Gustav Klimt's birthplace in Baumgarten, near Vienna, in Austria-Hungary. Klimt was the second of seven children. His mother, Anna Klimt (née Finster), had an unrealised ambition to be a musical performer and *his father, Ernst Klimt the Elder, was a gold engraver.*



Vienna, 1862

Klimt, c. 1905

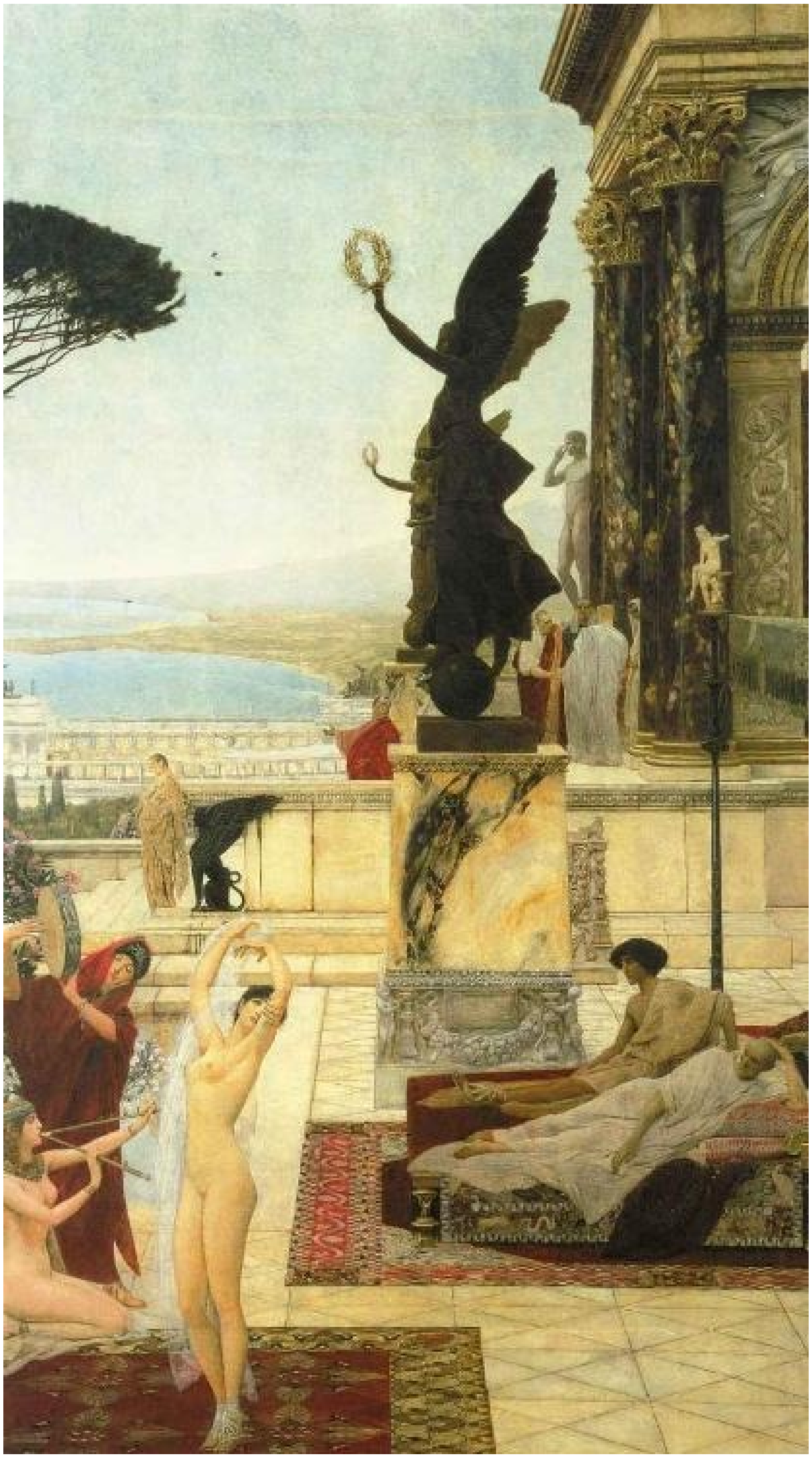
THE HIGHLIGHTS

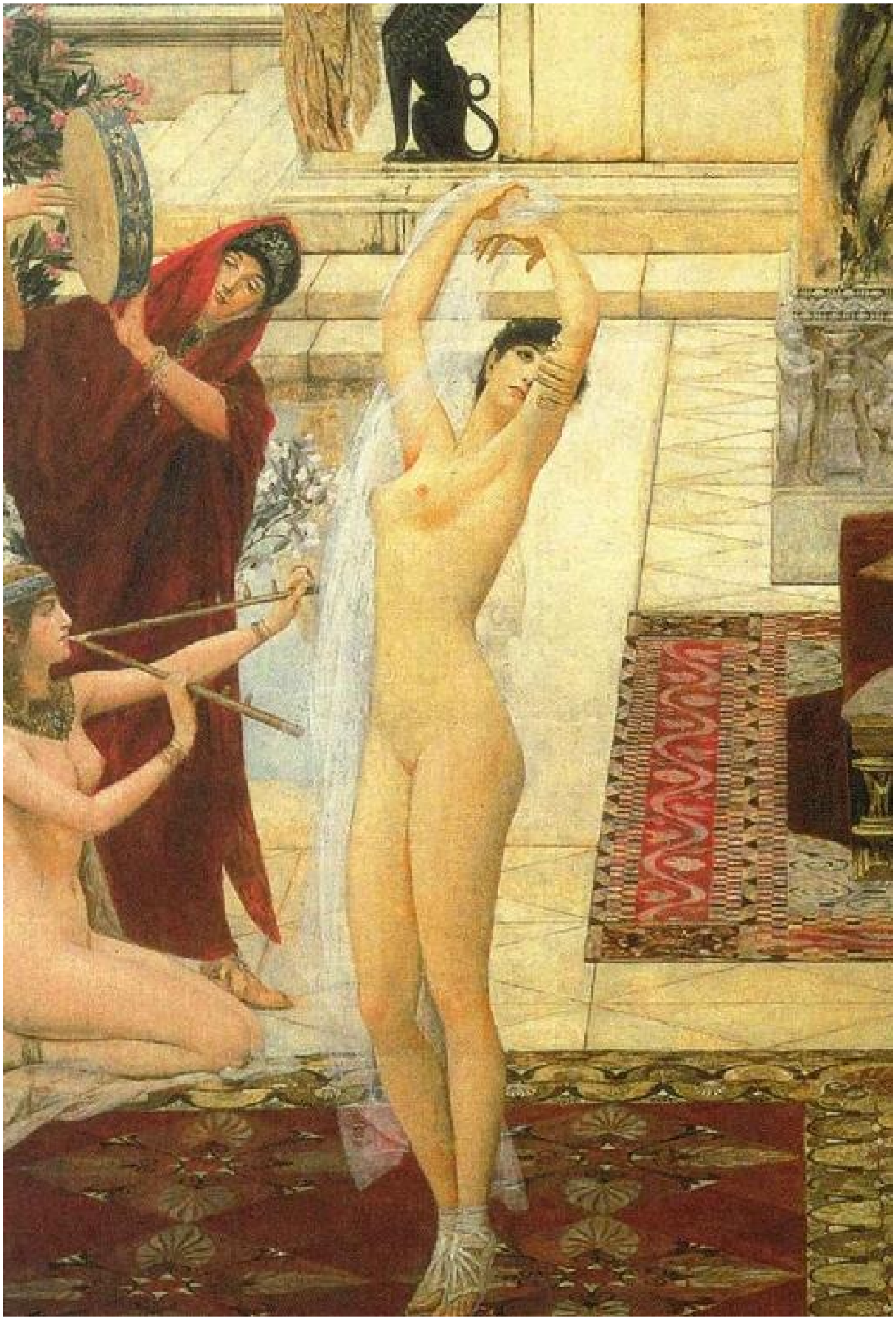
In this section, a sample of some of Klimt’s most celebrated works are provided, with concise introductions, special ‘detail’ reproductions and additional biographical images.

THE THEATRE IN TAORMINA

Painted between 1886 and 1888 for the Burgtheater, Vienna, the Austrian National Theatre and one of the most important German language theatres in the world, this image demonstrates how Klimt, working together with his brother Ernst and their friend Franz Matsch, had successfully established a reputation for producing large scale decorative works for theatres in cities across Austria. In 1886 Klimt had won the prestigious commission to decorate the ceilings in the two monumental staircases that led to the boxes in the newly constructed Burgtheater on Vienna's Ringstrasse, as part of an ambitious scheme of urban renewal in the late nineteenth century.

Klimt's contributions to the project chart the history of theatre from ancient times to the modern era. *The Theatre in Taormina* reveals Klimt's inspiration from the works of Hans Makart, the master of Vienna historicists, who had died two years before. Klimt was a great admirer of Makart's baroque style of lavish design, as demonstrated in this sumptuous, though decadent scene of the ancient theatre at Taormina, on the east coast of Sicily. However, unlike Makart's more traditional methods, Klimt adopted a more Parisian palette, delineating the subjects with bright colours, whilst depicting the classical buildings with a meticulous clarity that is reminiscent of the works of the Dutch artist Sir Lawrence Alma-Tadema. The various paintings of the Burgtheater scheme were met with general praise, helping to consolidate Klimt's reputation as a historical painter in conservative art circles, eventually winning him the esteemed award of the Gold Cross of Merit.





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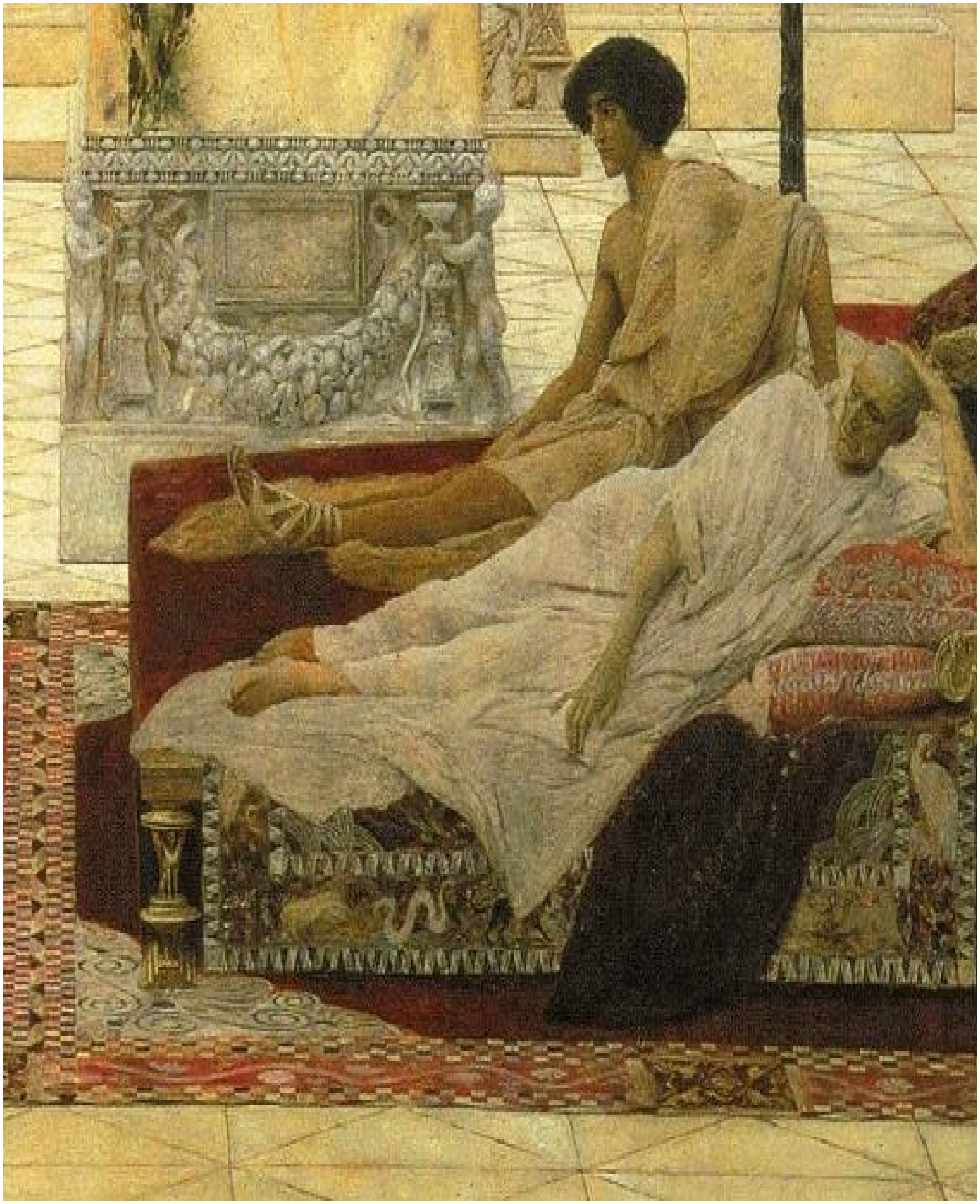

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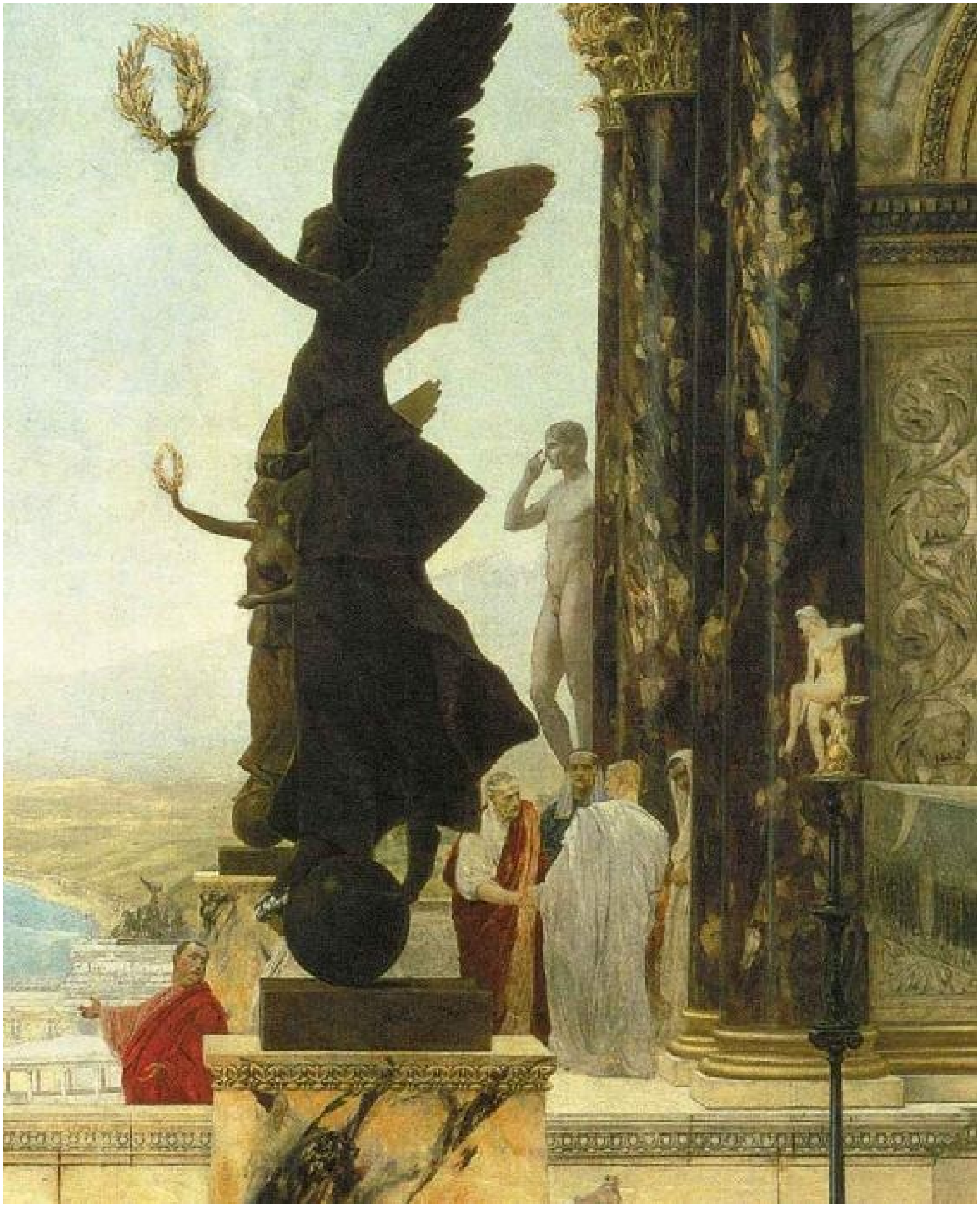

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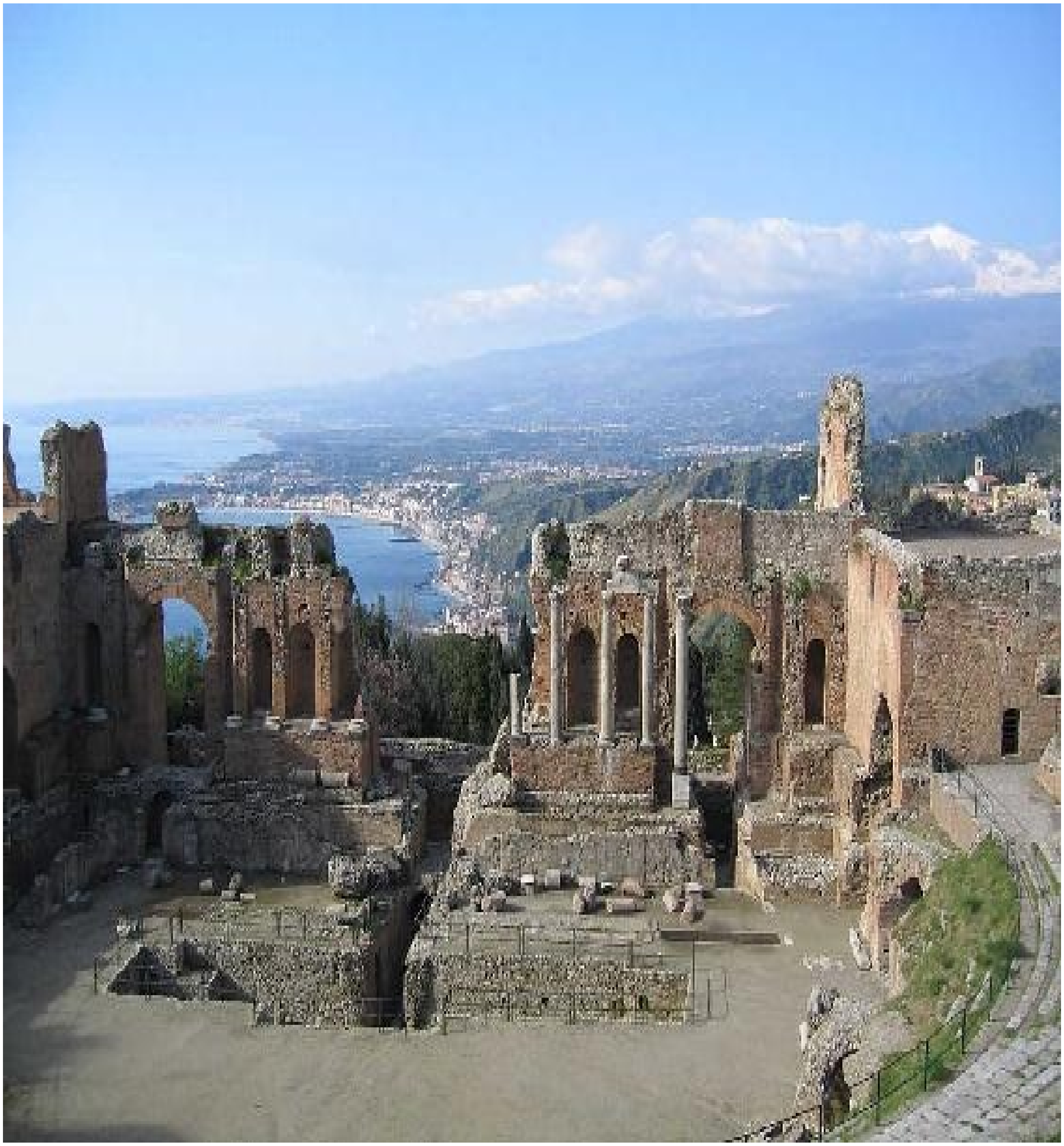


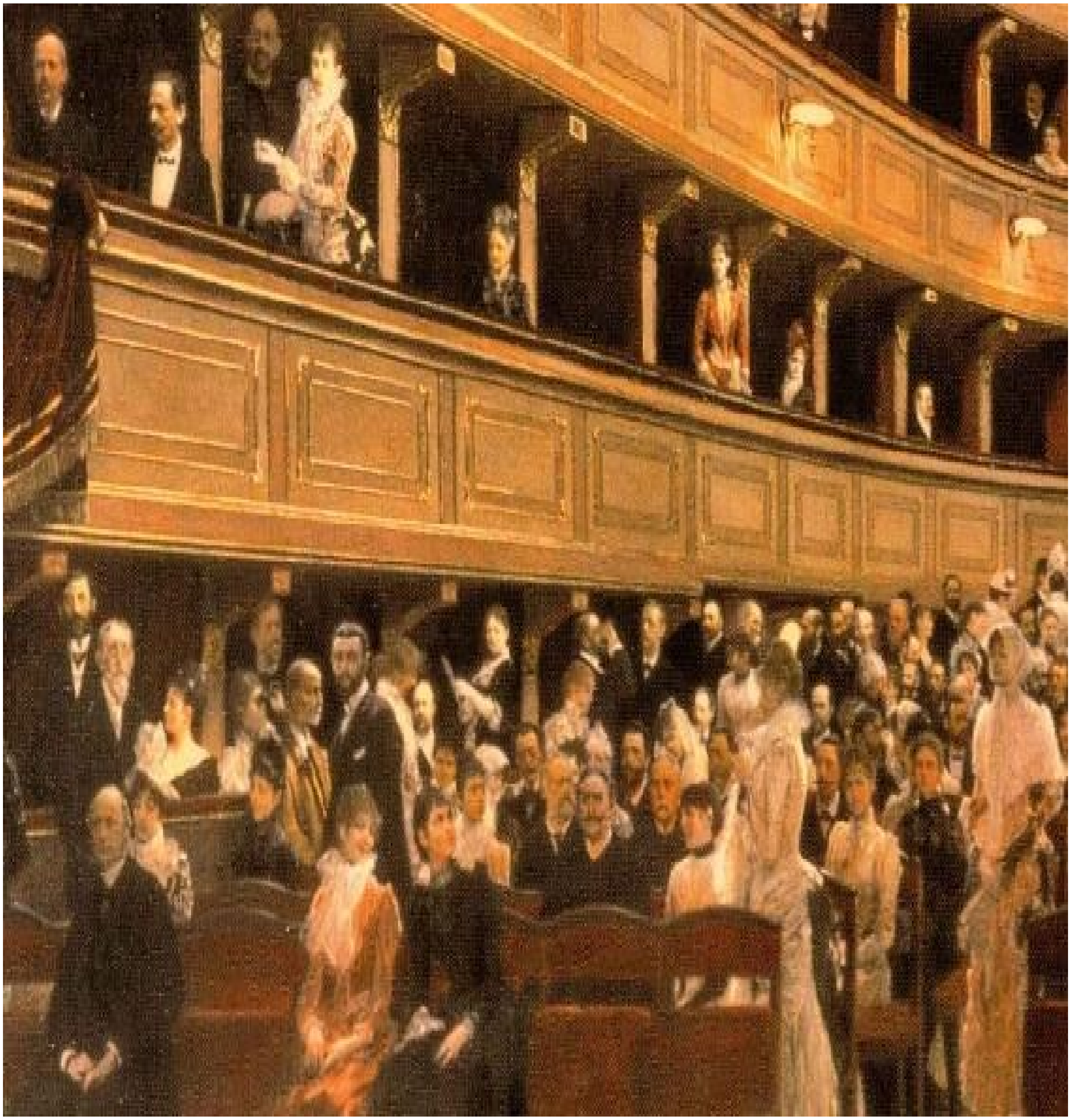
The ancient theatre at Taormina is one of the most celebrated ruins in Sicily, due to both its remarkable preservation and its beautiful location. It is built for the most part of brick and is probably of Roman date, though the plan and arrangement are in accordance with those of Greek, rather than Roman theatres.

The Burgtheater in Vienna, just after its construction in 1888

THE OLD BURGTHEATER IN VIENNA

This 1888 canvas represents the old theatre in Vienna, detailing the faces of many recognisable personalities in high Austrian society, as they attend an evening performance. Due to its photographic realism the painting was awarded a prize of 4,000 guilders by the Emperor himself, illustrating Klimt's versatile talent. During the initial planning of the composition, the artist was reportedly inundated by requests from Vienna's socialites, as his fellow citizens were desperate to appear in the much talked about painting. Klimt is believed to have made over a thousand preparatory drawings, whilst arranging the composition. As an exercise in publicity, the painting was a great success and Klimt quickly became a famous figure in Vienna.

However, in spite of the realism of the individual figures, the overall effect of this picture has been criticised by some for being stilted and artificial, appearing as an elaborate collage, as the individual subjects fail to interact with each other in the canvas. Nevertheless, the meticulous skills demonstrated in the piece found favour in high circles in Vienna, winning for the young artist many more prestigious commissions.



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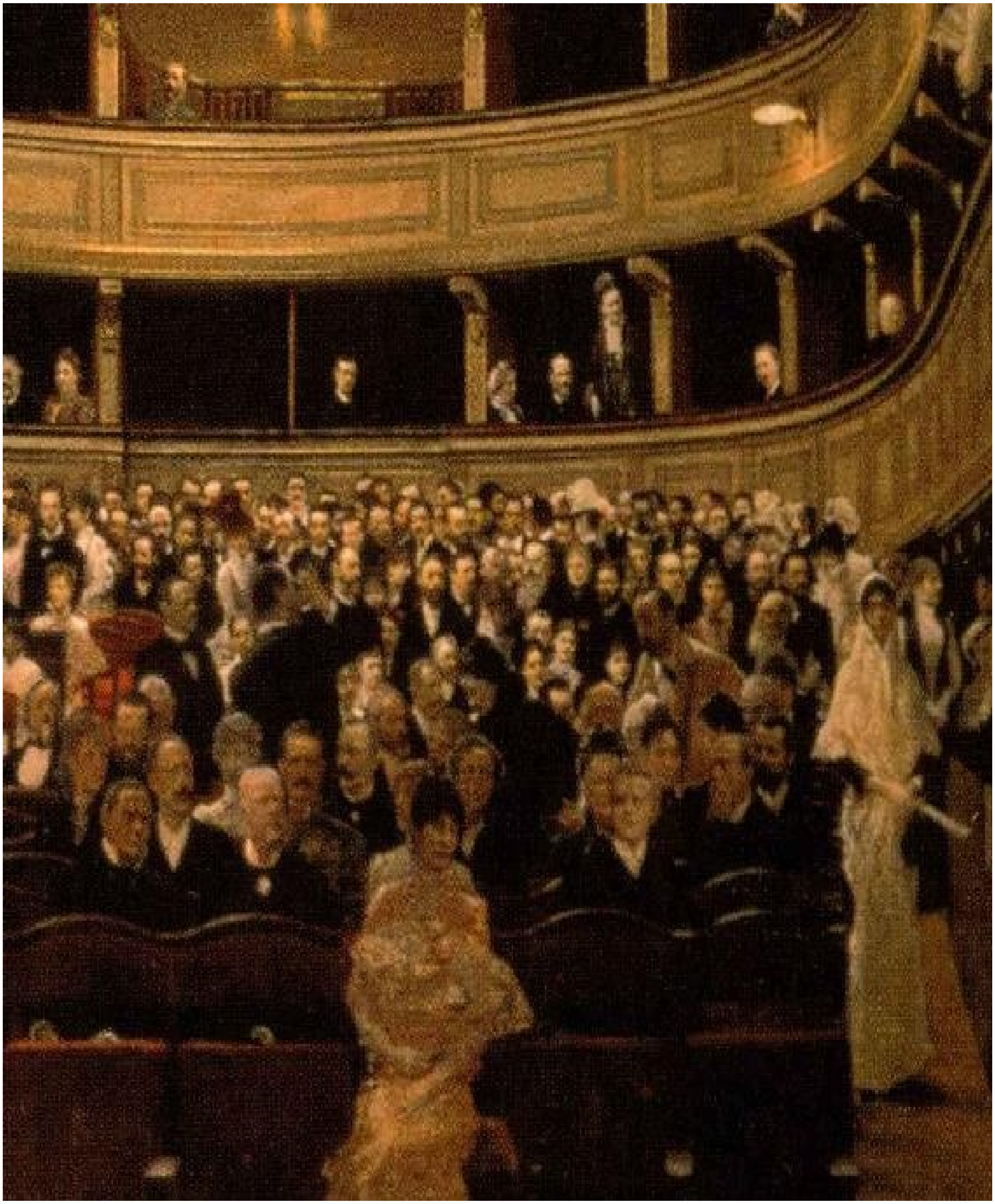

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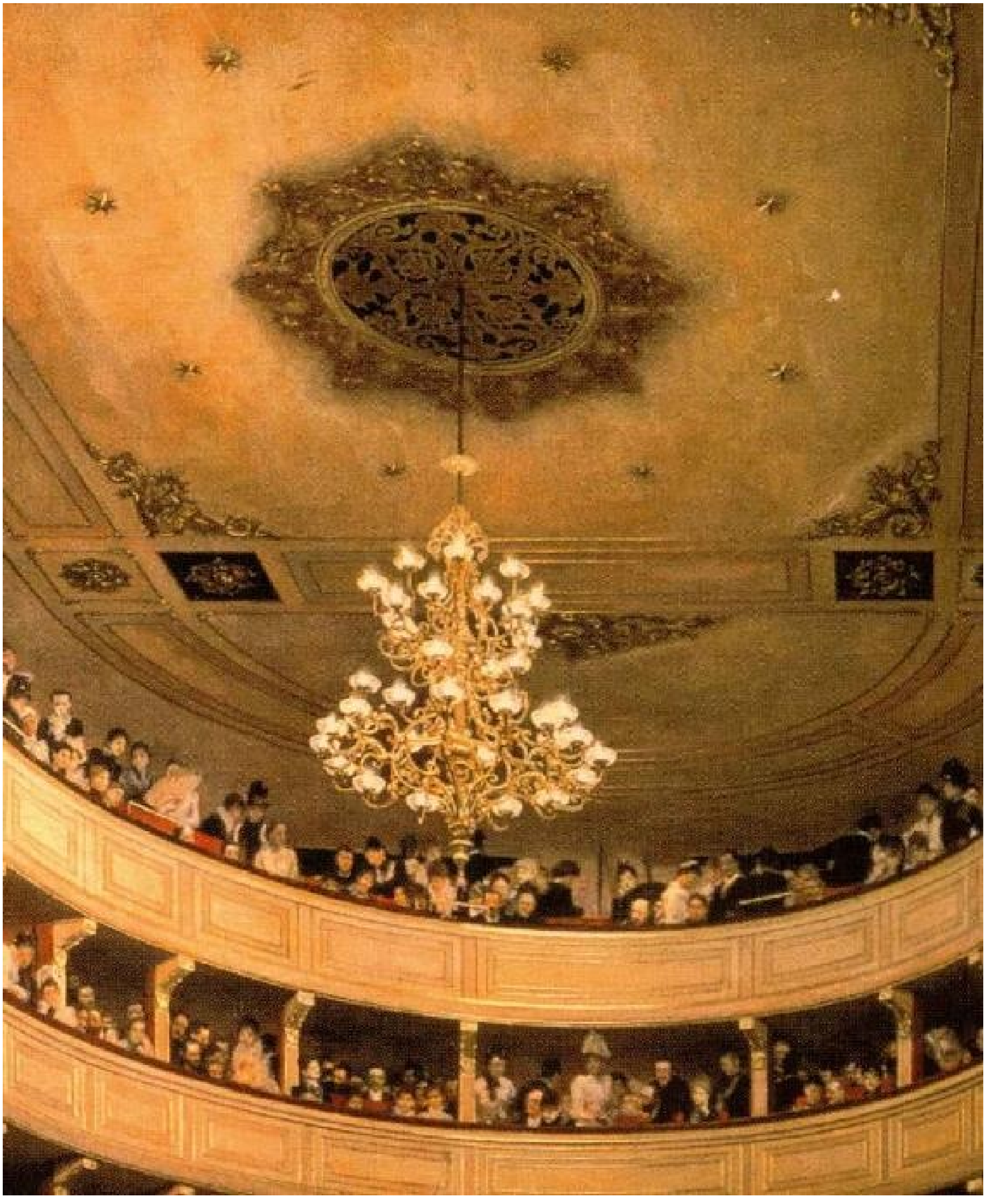

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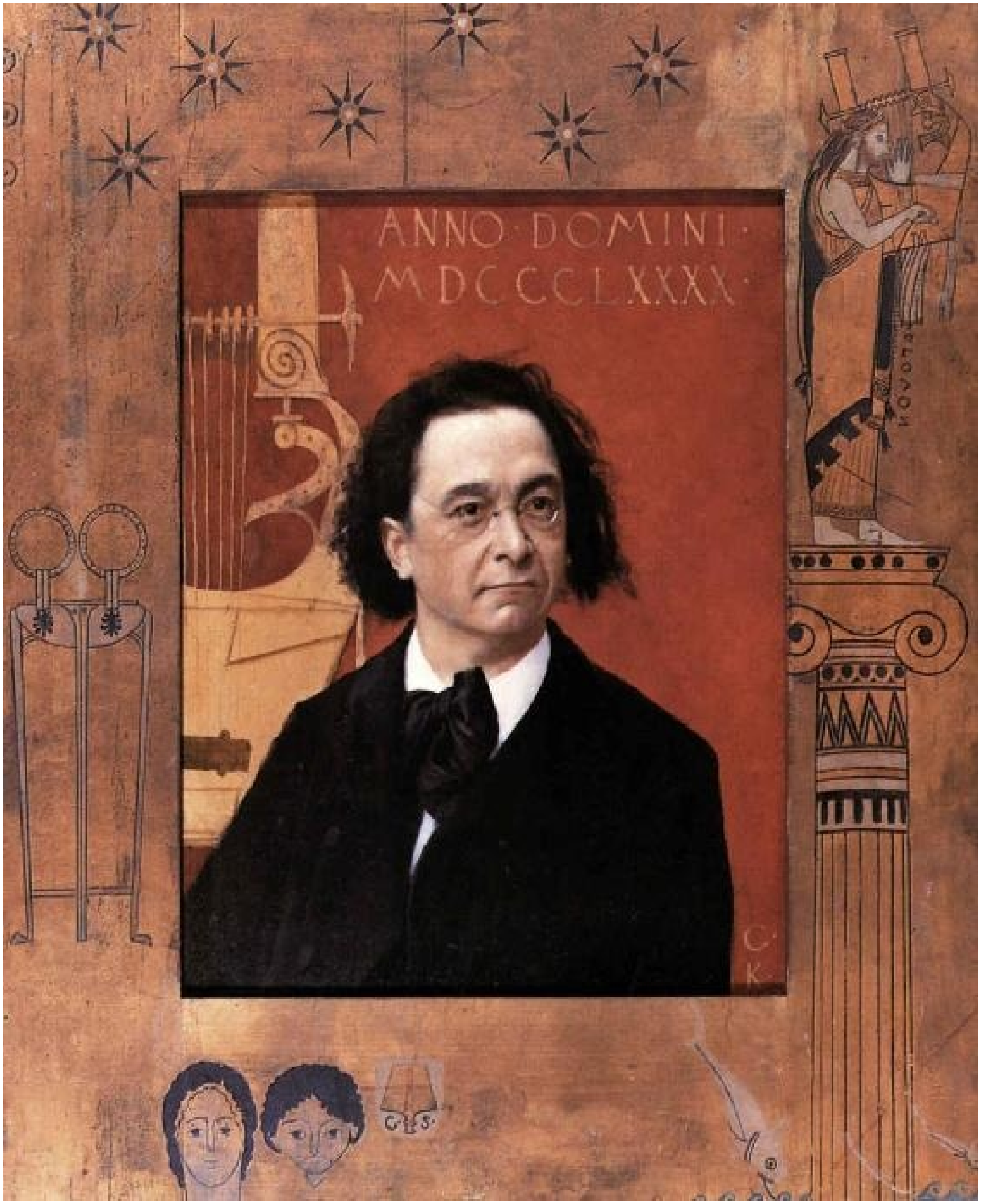
PORTRAIT OF PIANIST JOSEPH PEMBAUER

This portrait was completed in 1890 and depicts the pianist and composer Joseph Pembauer. It is a realistic portrait, once again testifying to Klimt’s consummate skill in representing a face with photographic realism, though a subtle tension is created by the symbolism of classical instruments and motifs that surround an interior gold painted frame. The canvas demonstrates the stylistic shift that Klimt was experiencing at this time, as he struggled between the popular historicism of his patrons and the symbolism that interested his own burgeoning modern tastes. The archaic forms of lyres and classical heads give absolute and eternal values to the theme of music, as represented in modern times by Pembauer. Of particular note is the artist’s use of gold as part of his decorative scheme, which was to become a typical convention of his radical later work.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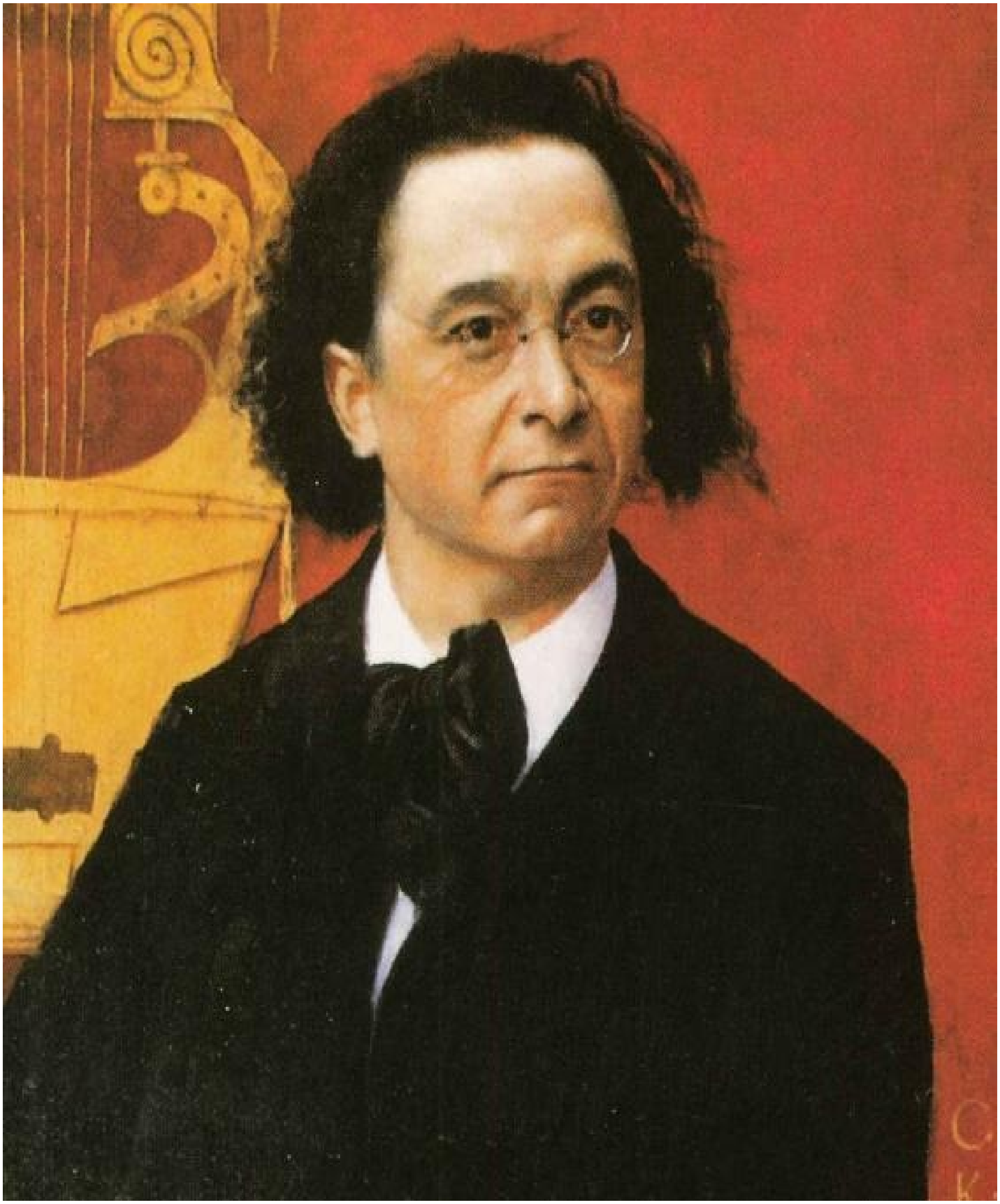

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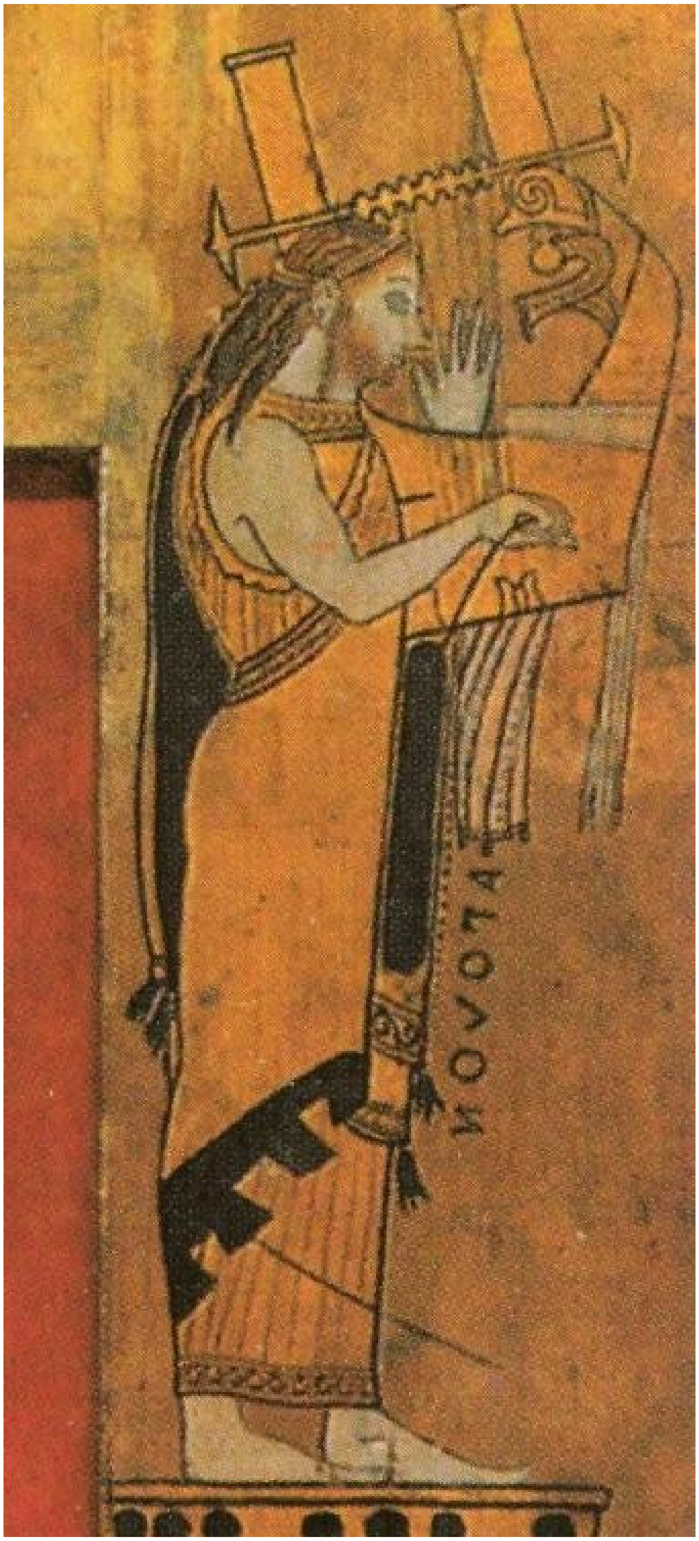

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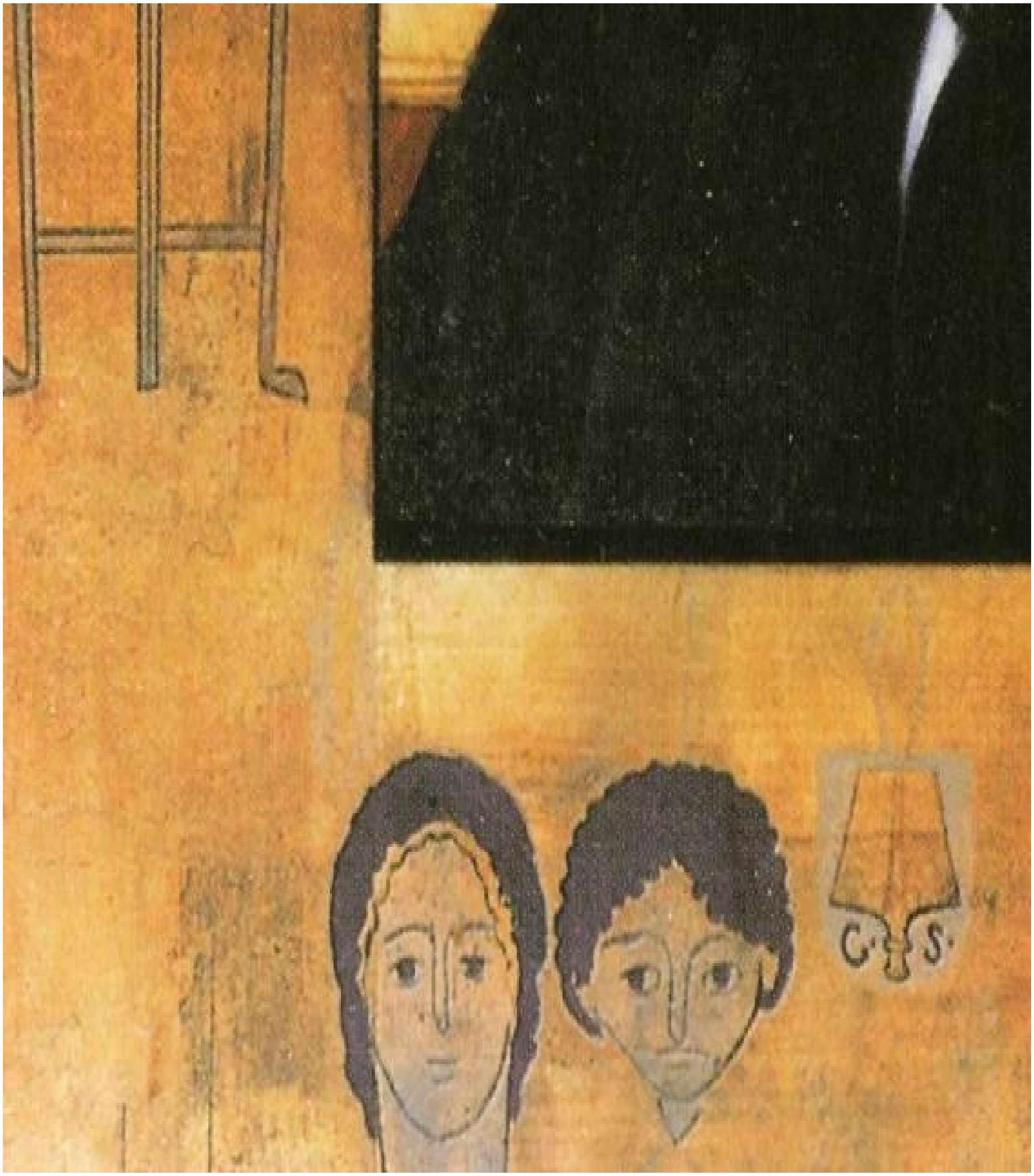
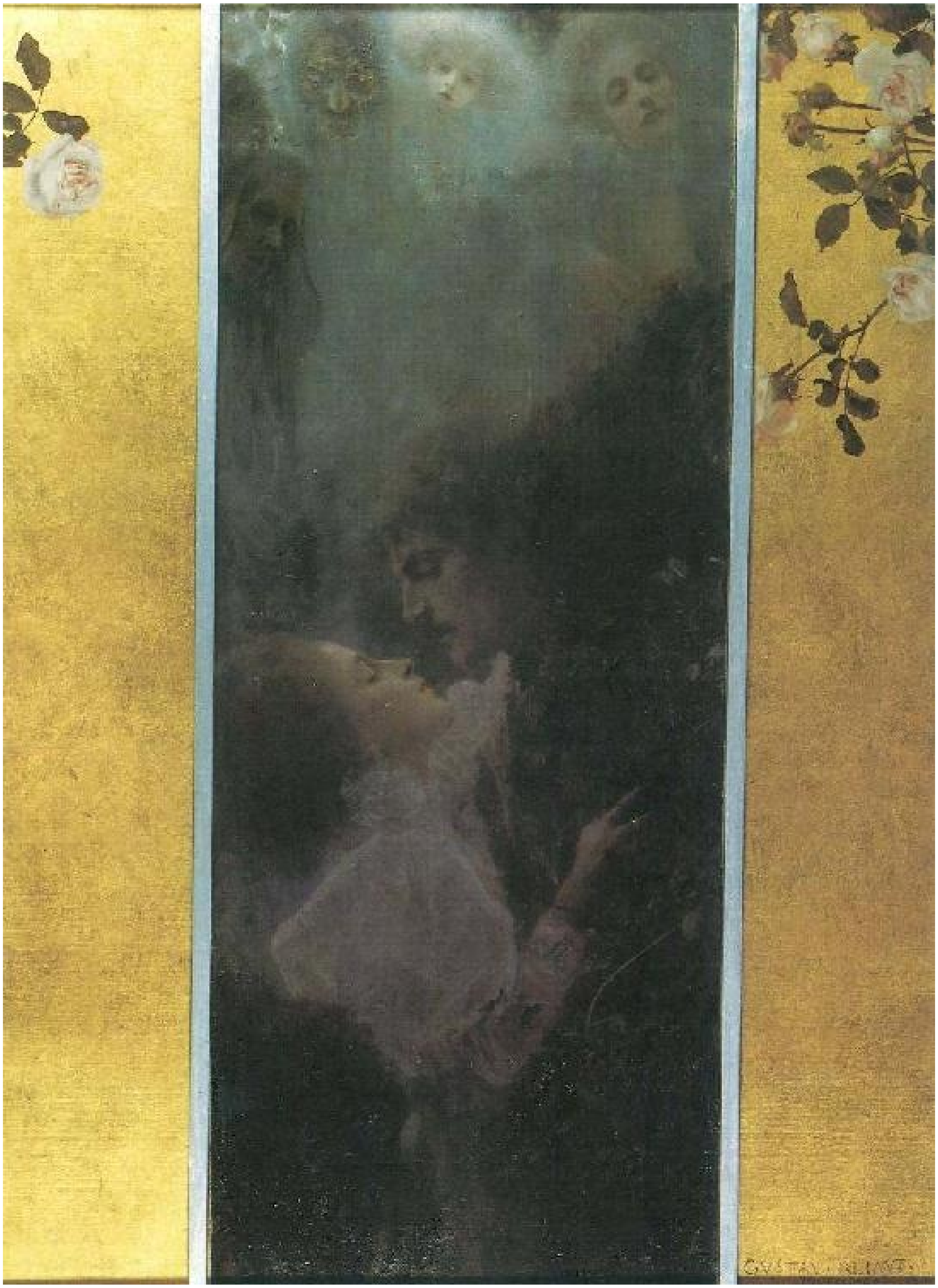


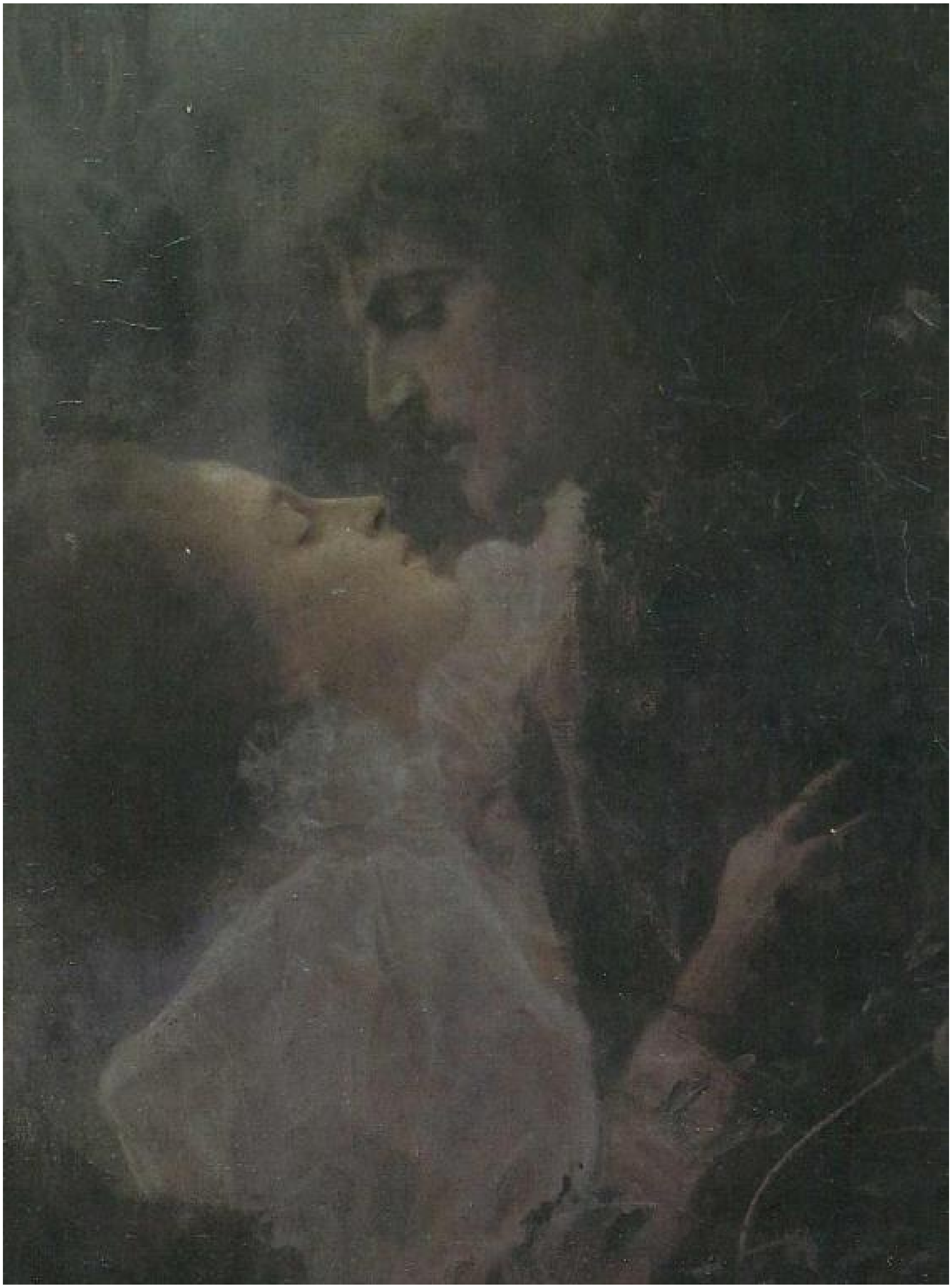
Detail

LOVE

Now housed in the Kunsthistorisches Museum in Vienna, this 1895 canvas is a representation of love, exuding an aura of passion, which is enhanced by a unique gold framing device. *Love* is part of Klimt’s series of Allegories and Emblems, which intended to translate life’s most significant moments and psychological nuances into forms of metaphorical intensity.

The two lovers in the centre are depicted differently, as the man is placed above the woman in a position of dominance and his skin is shaded much darker, as he peers down at the woman. She in turn is depicted with pale skin and her posture is submissive, as she accepts his embrace, with her eyes closed, yielding completely to pleasure. However, the composition conveys more than a simple expression of the joy of love. Above the two lovers in the centre of the canvas, there are several eerie female heads, mysteriously cloaked in mist, each representing different stages of womanhood. On the right one of the heads represents the beauty of youth, whilst on the left the most arresting head of all belongs to an old hag, whose menacing stare gives a bleak warning about the fleeting pleasures of love. Art historians have identified this painting as being one of the first works to chart Klimt’s fascination of ‘woman’ and of the theme being a focal point in his art, which would dominate the vast majority of his canvases in later years.


GUSTAV KLIMT



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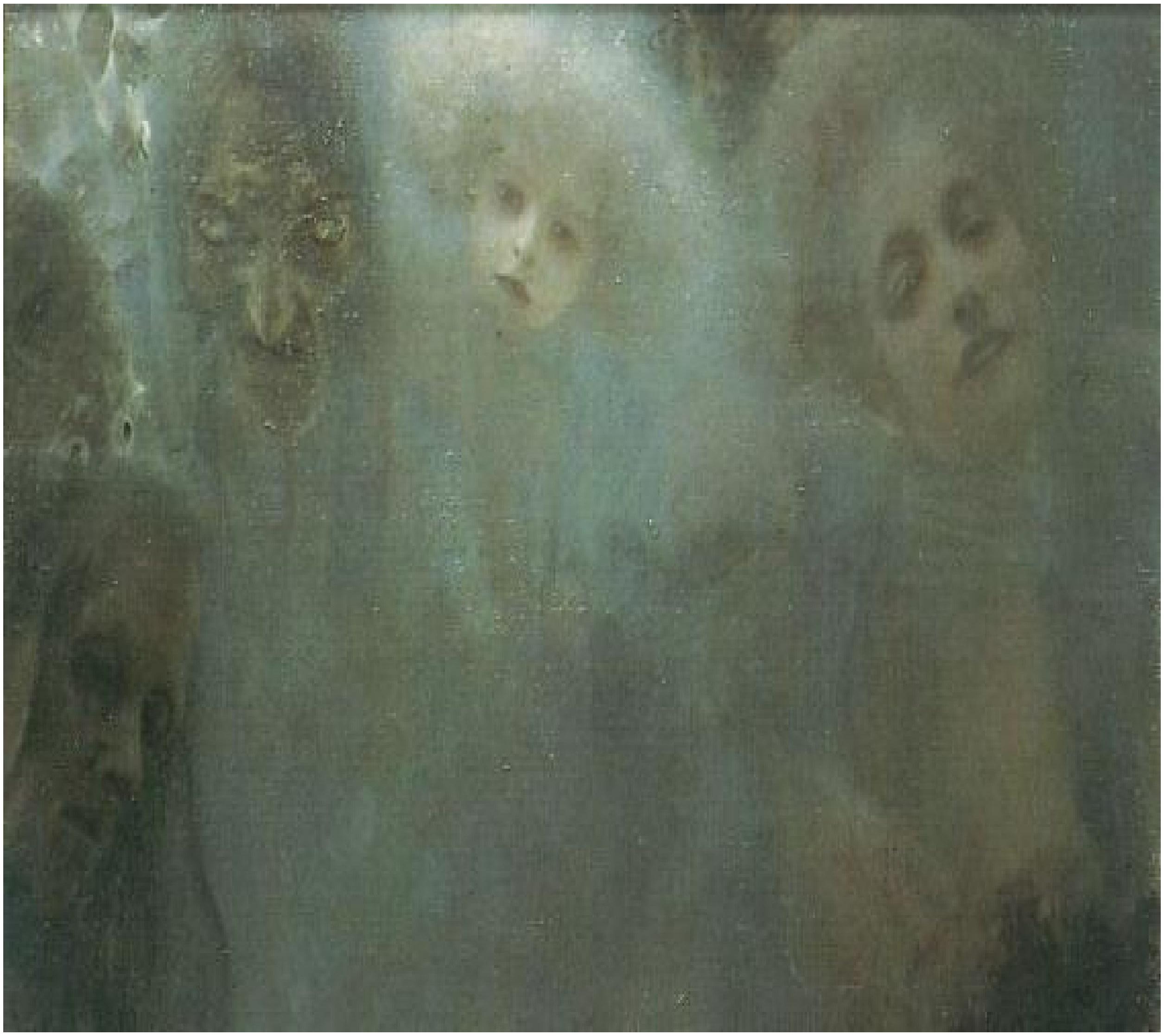

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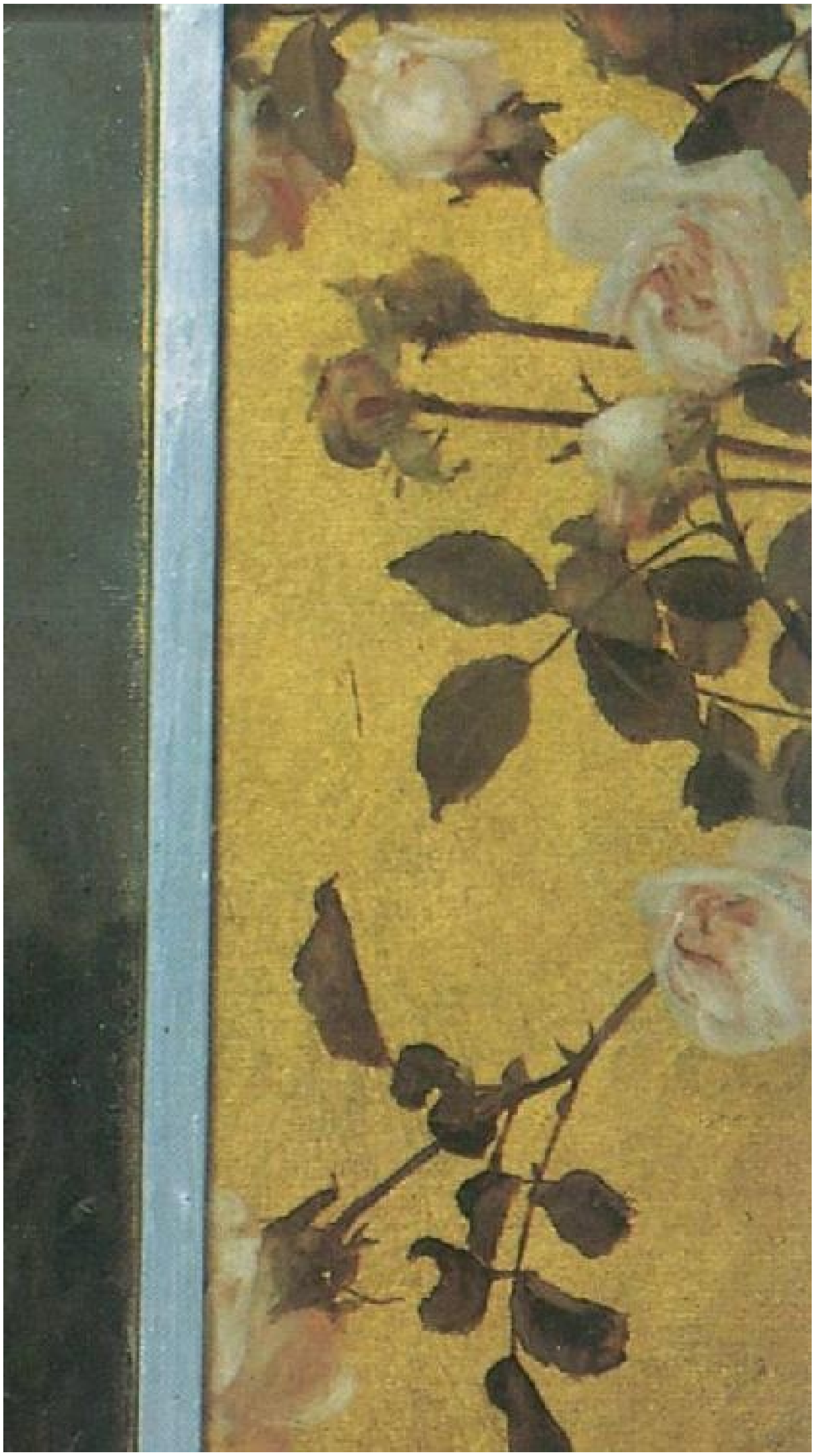
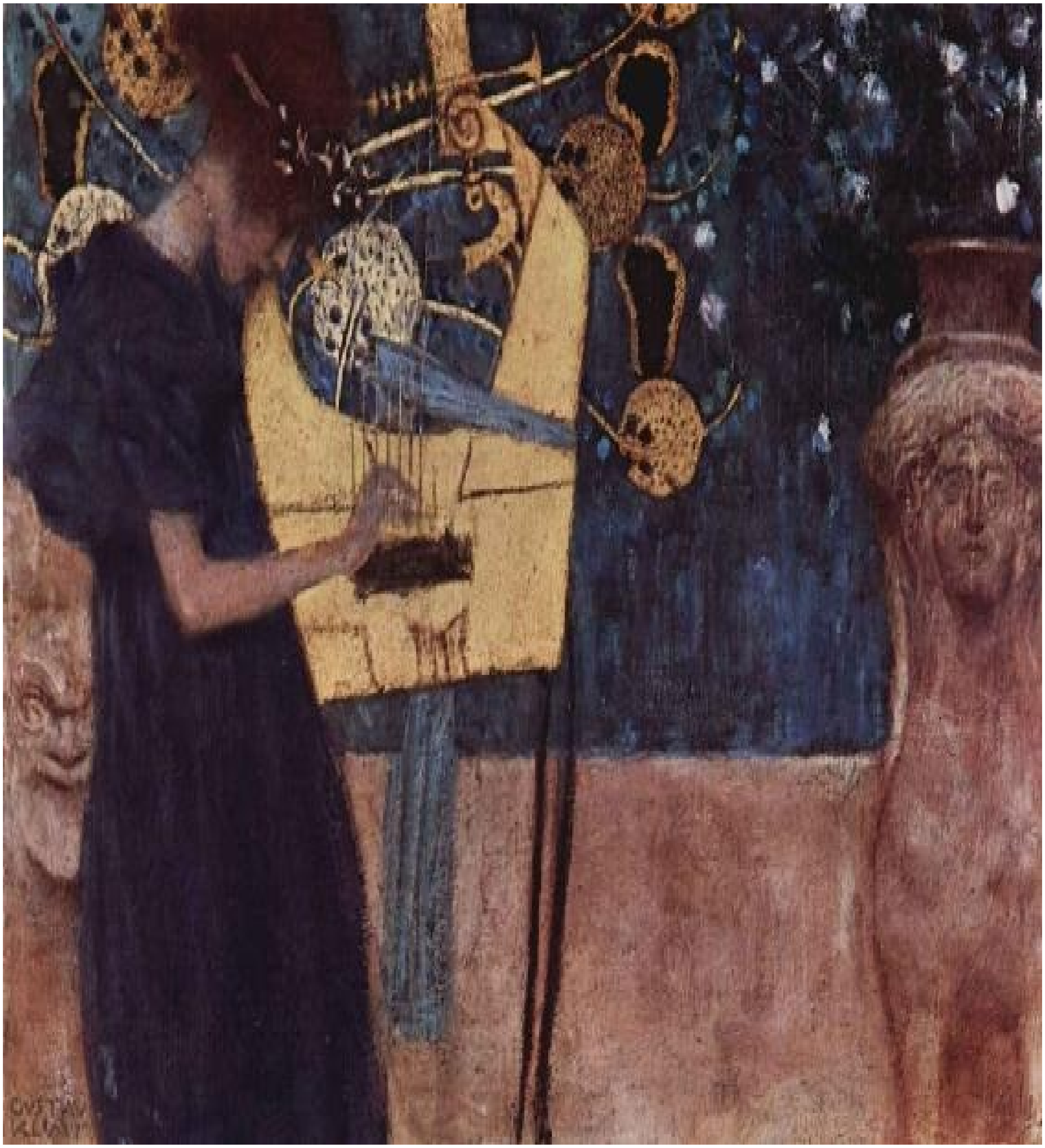


Detail

MUSIC I

The latter years of the nineteenth century had been a trying time for the artist, when his father passed away and then, very unexpectedly, his brother and fellow artist Ernst died in December 1892. At this time Klimt was made the guardian of Helene, Ernst's wife. Helene's sister Emilie, who was eighteen years old, became a particularly helpful friend to the artist, when he became a frequent guest at the home of her parents, spending the summers with the Flöge family at Lake Attersee. Emilie Flöge helped Klimt through this difficult time and was later to become his life-long companion and the subject of many of his canvases and could well be the inspiration for *Music I*.

Klimt was a member of a group of artists that were calling for a more suggestive, symbolic art, expressing the deeper truths of the human condition, rebelling against the restrictive nature of naturalism. At that time in Vienna, European art was not allowed to be formally shown in exhibitions and this was something that Klimt and his fellow artists wished to change. In works like *Music I* we can see the artist's shift away from the naturalism of his previous paintings. The 1895 canvas is much more of a flat, frieze-like composition, which characterises much of his later work and the artist's use of ornamental gold is striking. As Klimt's father had been a goldsmith, the artist had been trained early in life in the art of goldsmithing and he was keen to incorporate this technique into his new decorative style. One aspect that remains from his previous works is his strong passion for Greek and Egyptian themes, as demonstrated by the classical girl, strumming strings on the ancient instrument of a lyre. However, unlike the photographic realism of the female faces found in his earlier canvases, the face of this girl is depicted in very muted and blurred tones, adding to the archaic and mysterious impression created by the painting.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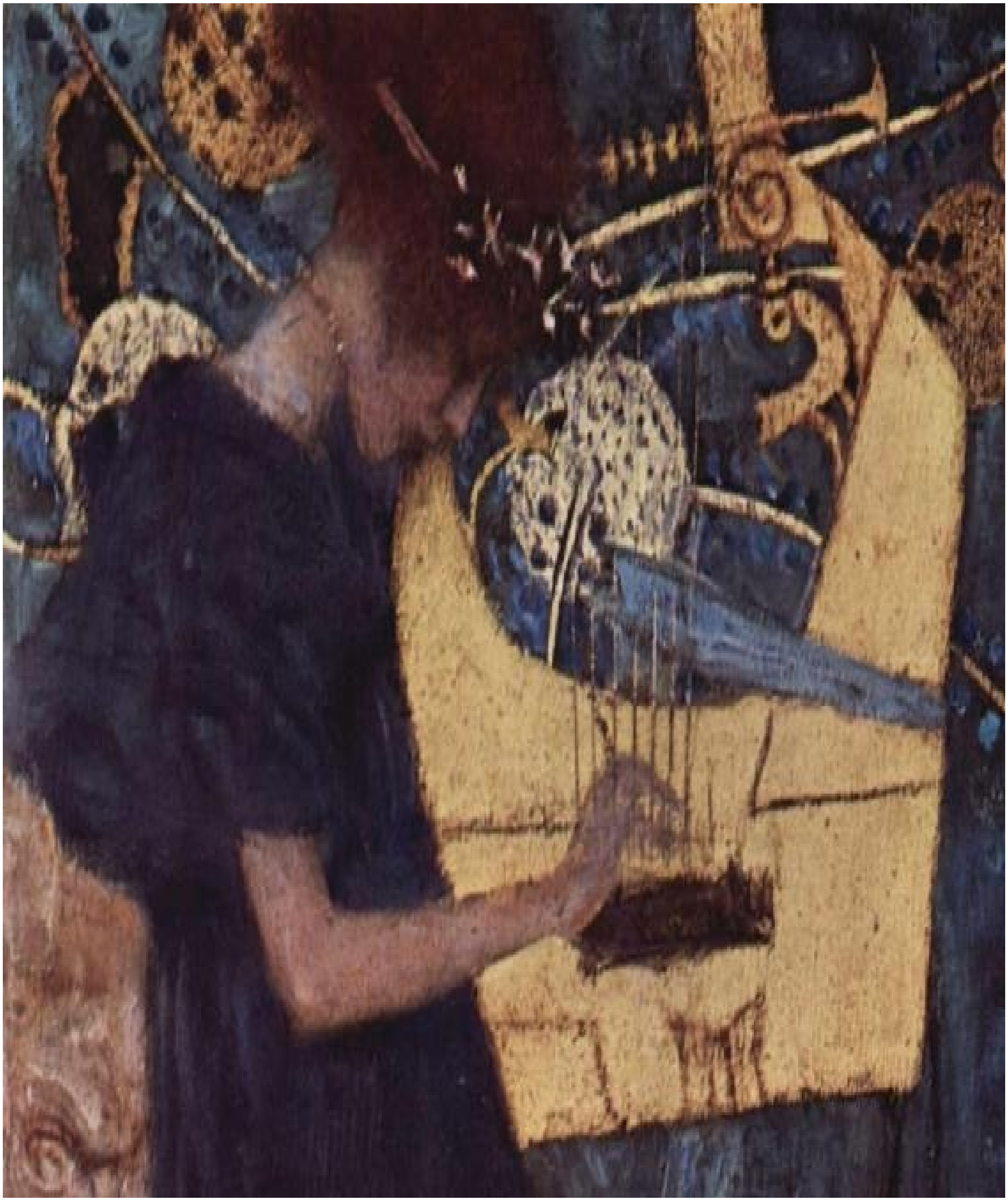

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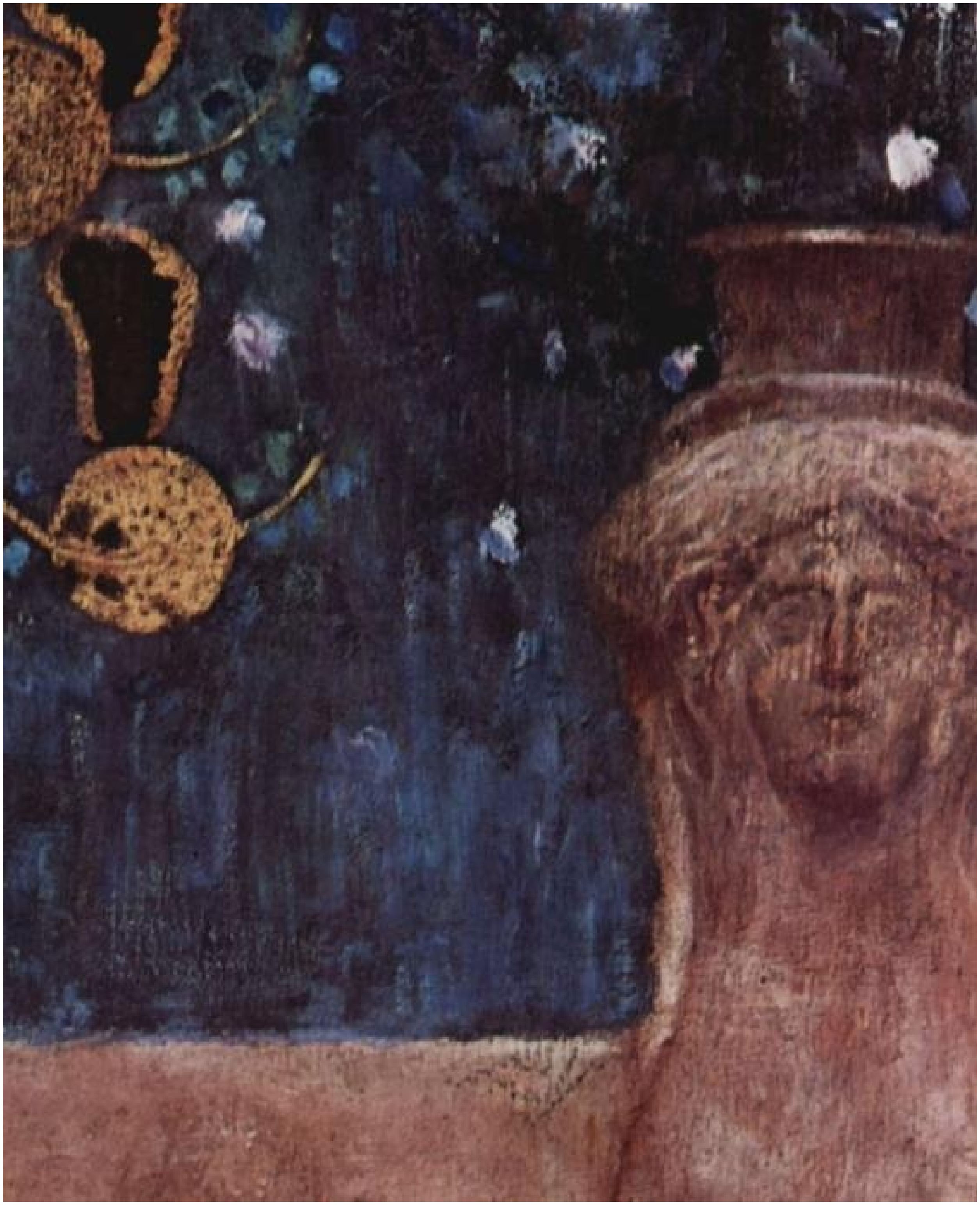

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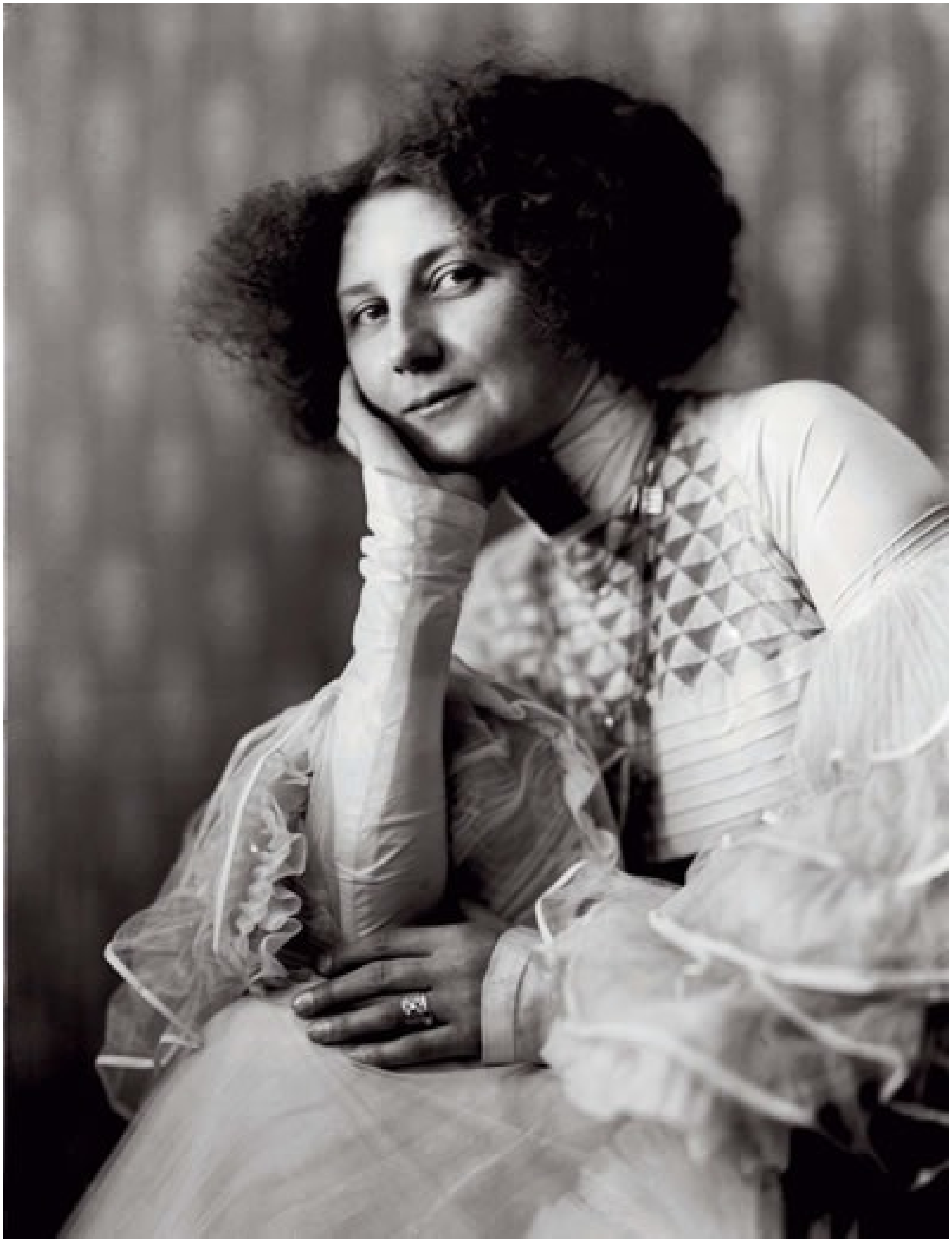
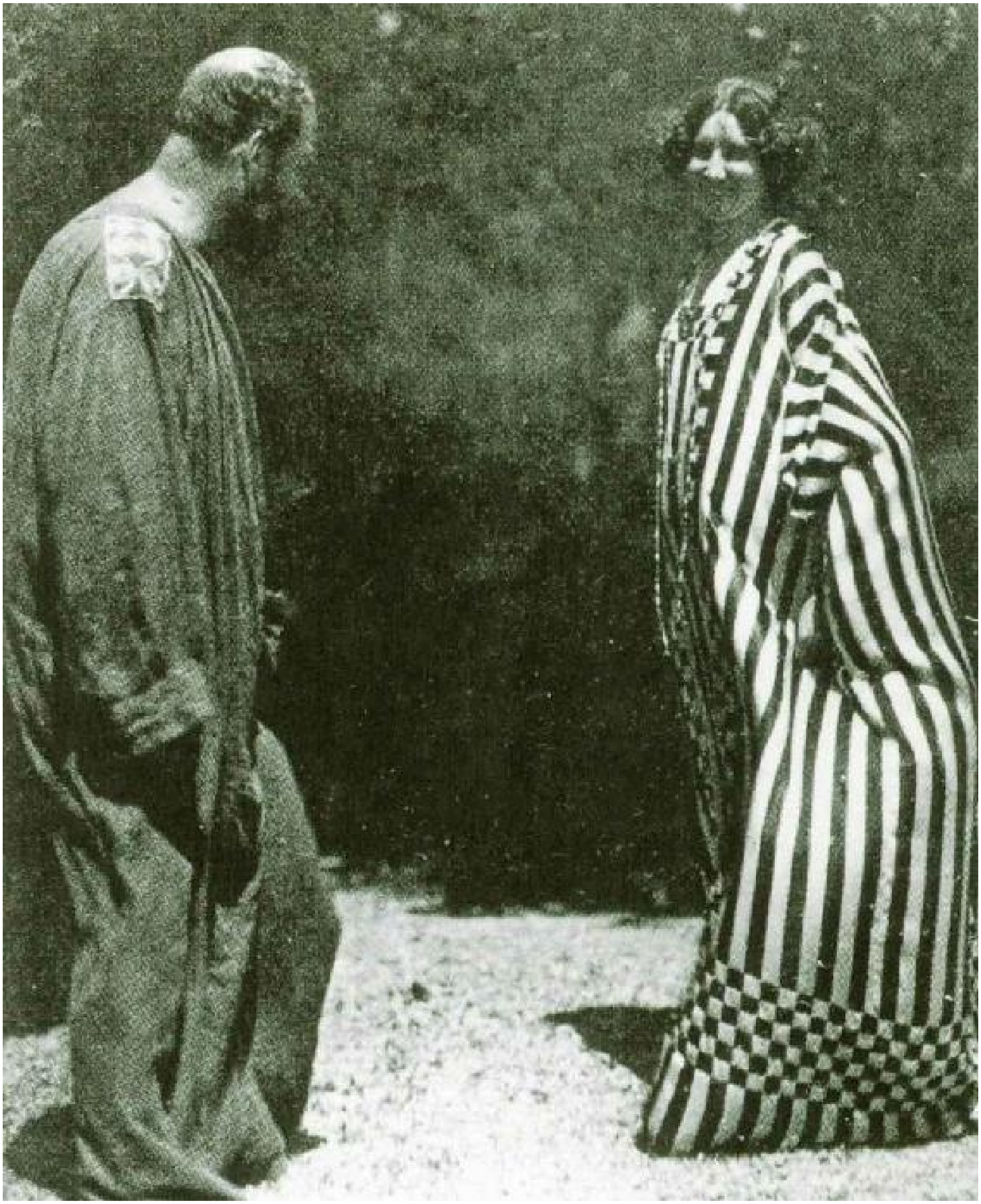


Klimt's sister-in-law, Emilie Louise Flöge, helped the artist during the difficult period following his father and brother's untimely deaths. She was to become the life-companion of the painter.

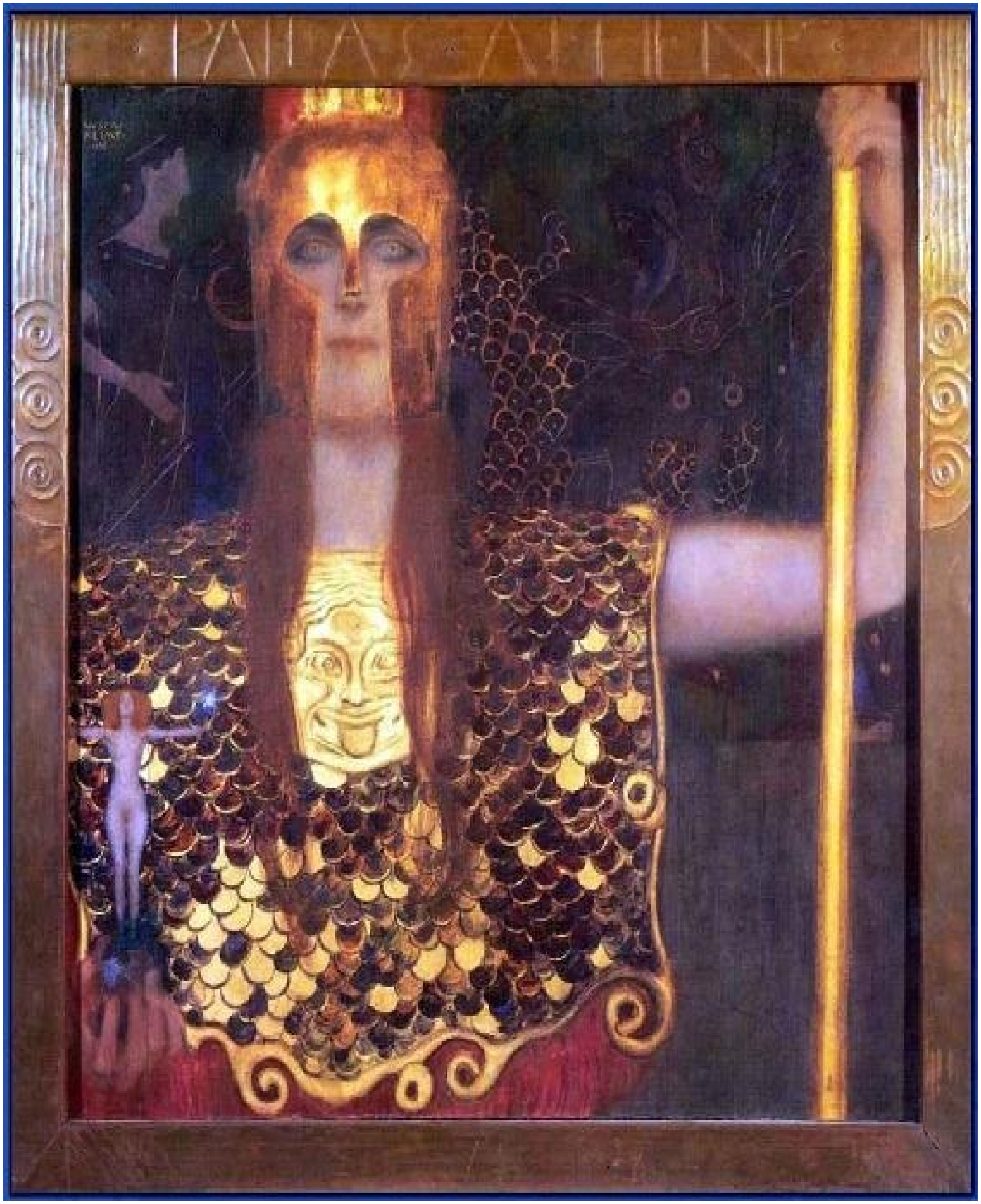


Emilie Flöge and Gustav Klimt c. 1905

PALLAS ATHENA

Klimt became one of the founding members and president of the Wiener Sezession (the Vienna Secession) in 1897 and of the group’s periodical, *Ver Sacrum* (Sacred Spring). The goals of the Secession were to provide exhibitions for unconventional young artists, to bring the works of the best foreign artists to Vienna and to publish the *Ver Sacrum* to showcase the work of the Secession members. The group declared no manifesto and did not set out to encourage any particular style — Naturalists, Realists, and Symbolists all coexisted. The government supported their efforts and gave them a lease on public land to erect an exhibition hall. The group’s symbol was Pallas Athena, the Greek goddess of just causes, wisdom, and the arts — of whom Klimt painted this radical interpretation in 1898.

Now housed in the Historical Museum of the City of Vienna, this unique canvas is enhanced by an actual golden frame, which was created by the artist’s brother, Georg. The painting depicts the goddess Athena, with a frieze from a black-figure Attic vase of the 6th century BC depicted behind the goddess. Red hair spills out of the war goddess’ helmet, highlighting her femininity, playfully juxtaposed with her armour. Gold literally drips out of the canvas, suggesting erotic power, which incensed some critics when the canvas was unveiled at the second Secession exhibition.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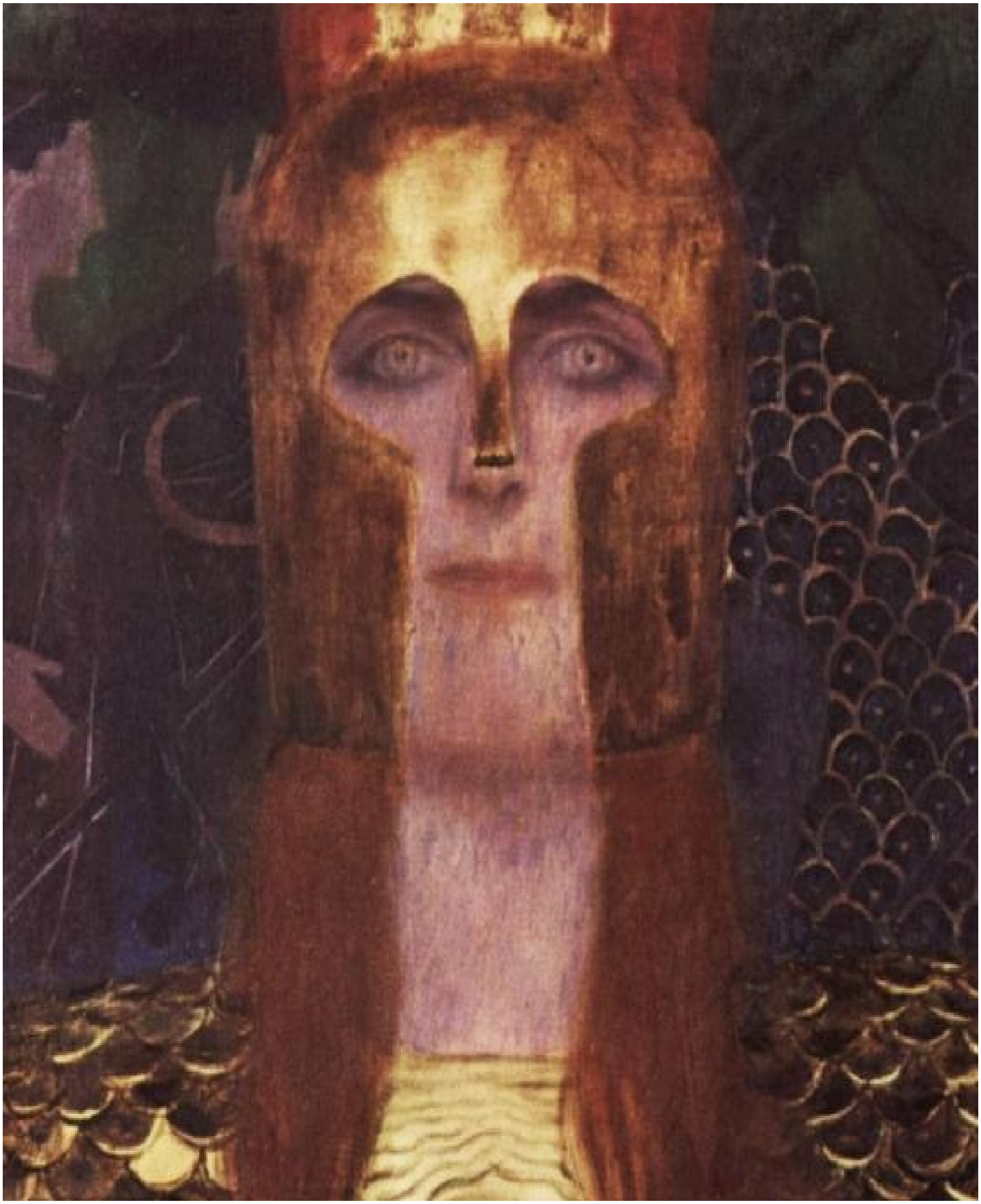

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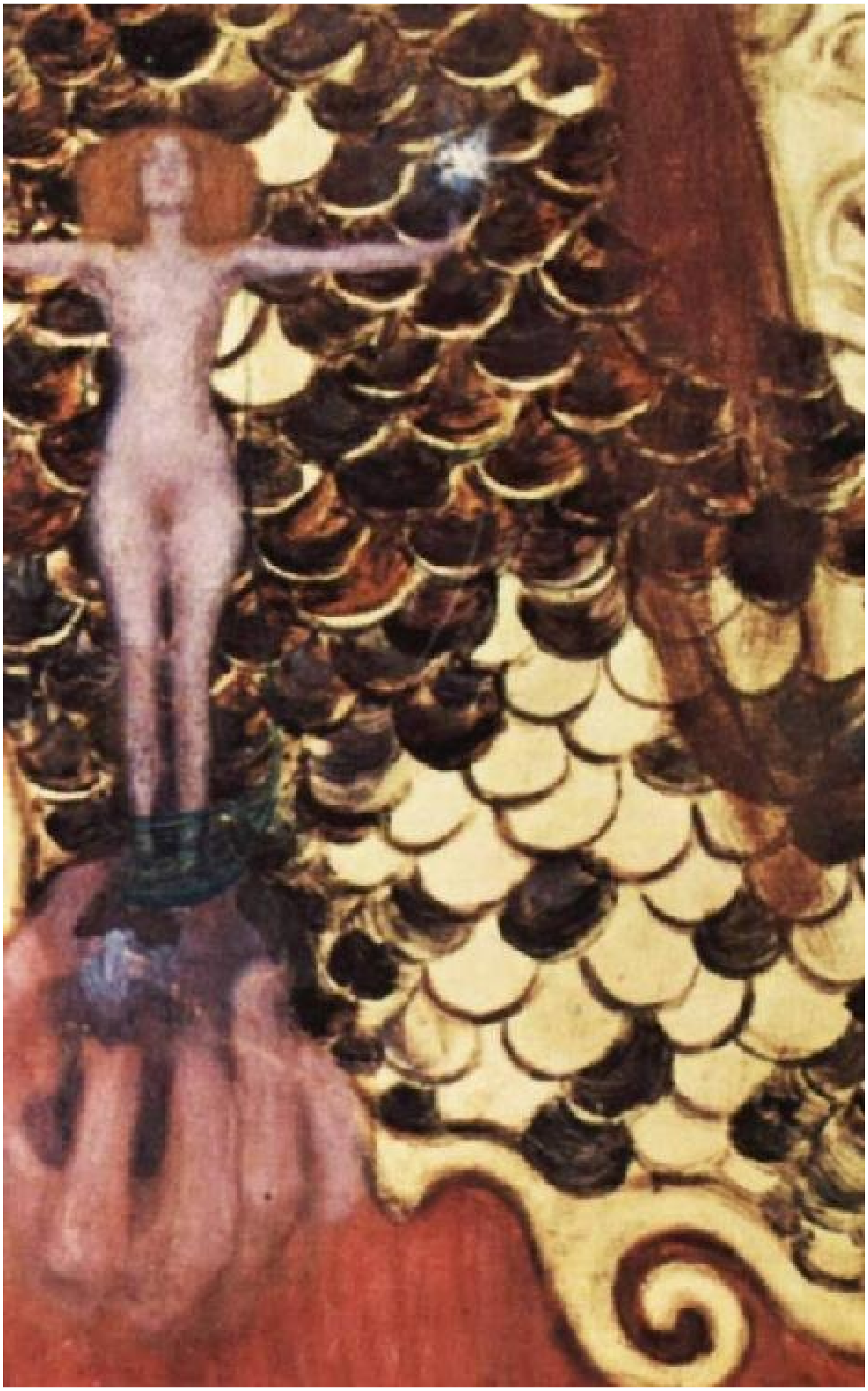

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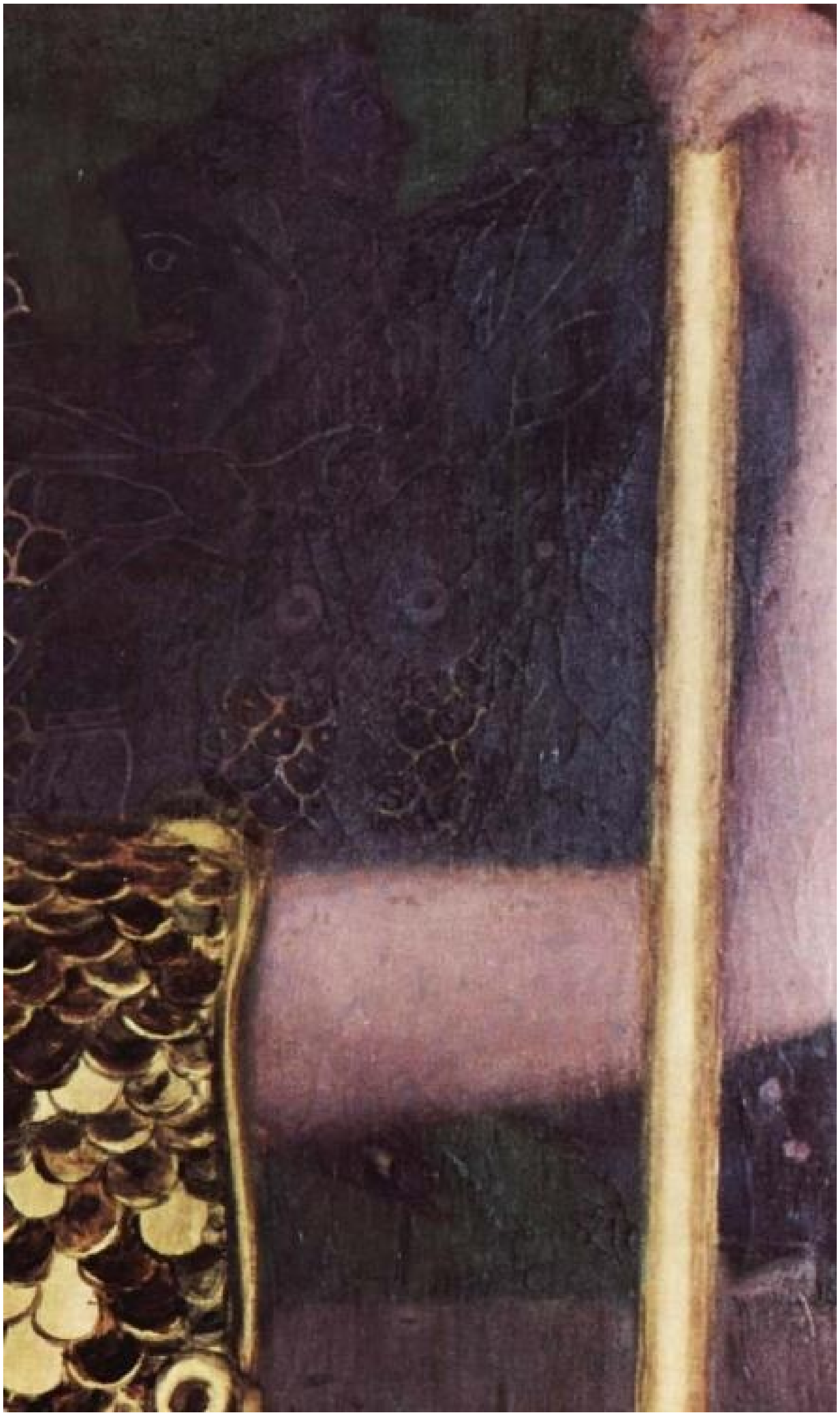

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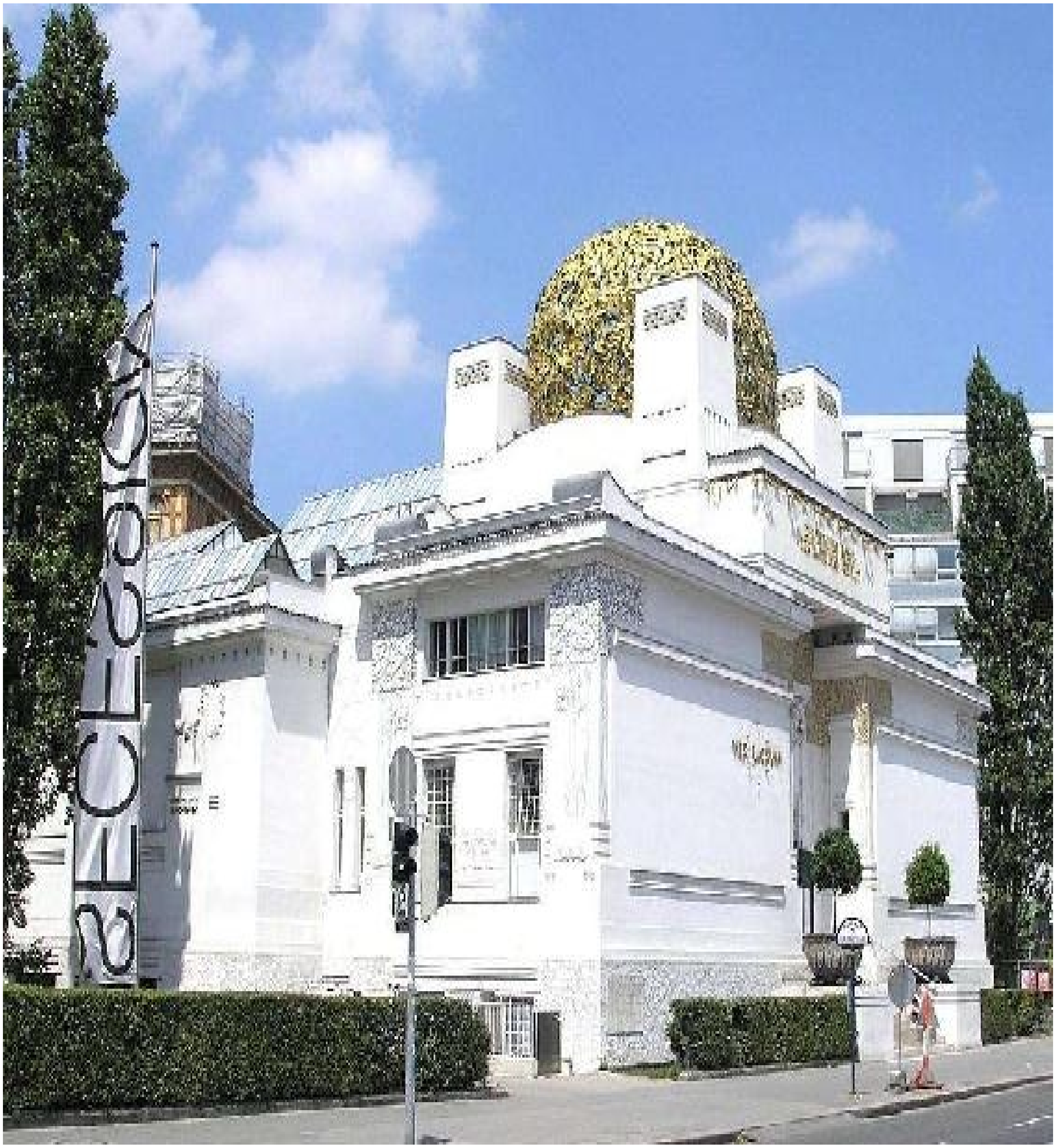


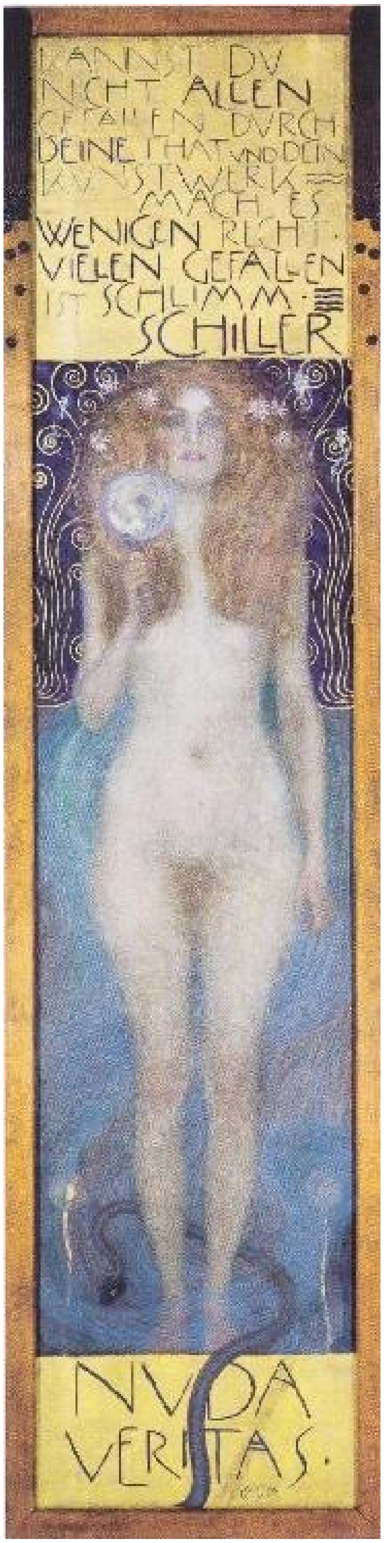
The Secession building at Vienna, built in 1897 by Joseph Maria Olbrich for exhibitions of the Secession group

The members of the Vienna Secession at the Beethoven Exhibition, 1902. Klimt is second from the left.

NUDA VERITAS

In 1894 Klimt had been commissioned to decorate the ceiling of the Great Hall of the University of Vienna. Not completed until the turn of the century, his three paintings, Philosophy, Medicine, and Jurisprudence, now all lost to fire during the Second World War, were criticised for their radical themes and material, being labelled as 'pornographic' by many outraged critics. Klimt's art had transformed traditional allegory and symbolism into a new language that was more overtly sexual and challenging, even disturbing to the sensibilities of many of his patrons. The public outcry came from many quarters — political, aesthetic and religious. As a result, Klimt withdrew the three paintings and they were never displayed on the ceiling of the Great Hall. It would be the last public commission accepted by the artist.

Klimt's 1899 canvas *Nuda Veritas* demonstrates his further attempt to antagonise his critics. It depicts a starkly naked red-headed woman, holding in her right hand the mirror of truth. Above her, emblazoned in gold, is a quotation from the German poet Friedrich Schiller in stylised lettering, which translates: "If you cannot please everyone with your deeds and your art, please only a few. To please many is bad." The depiction of pubic hair at that time was very bold. To portray a nude woman, without a classical theme or setting, was considered by many to be vulgar.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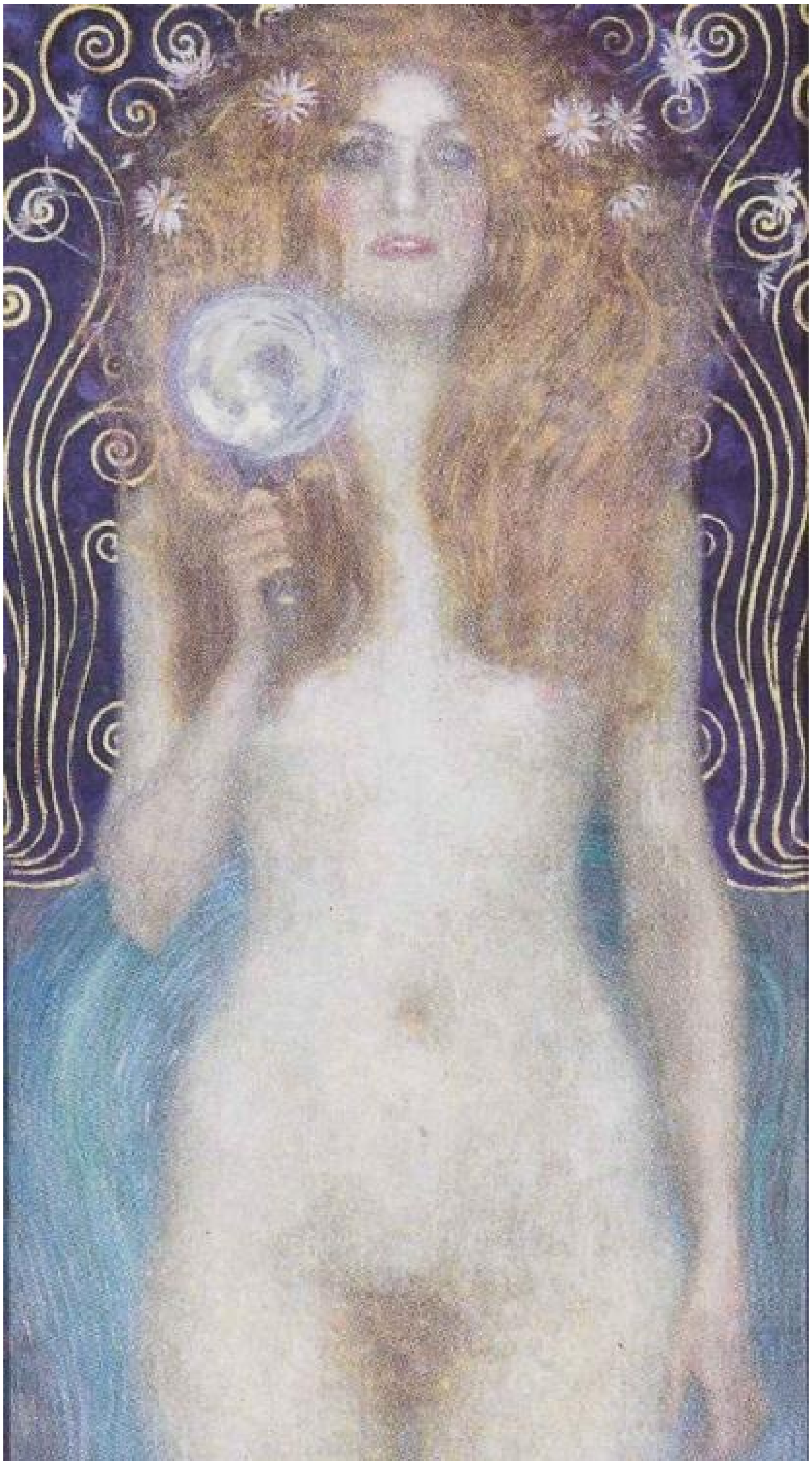

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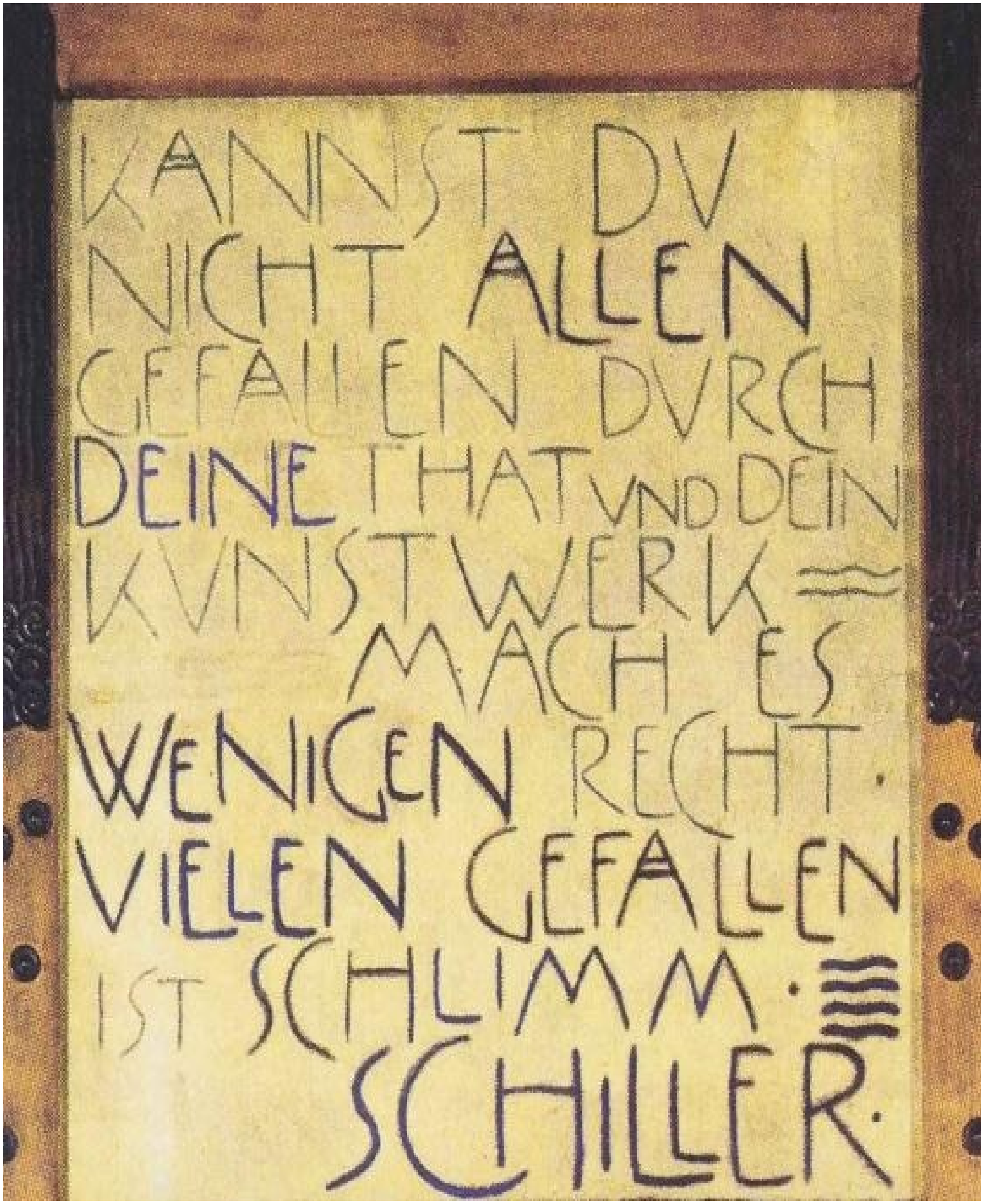
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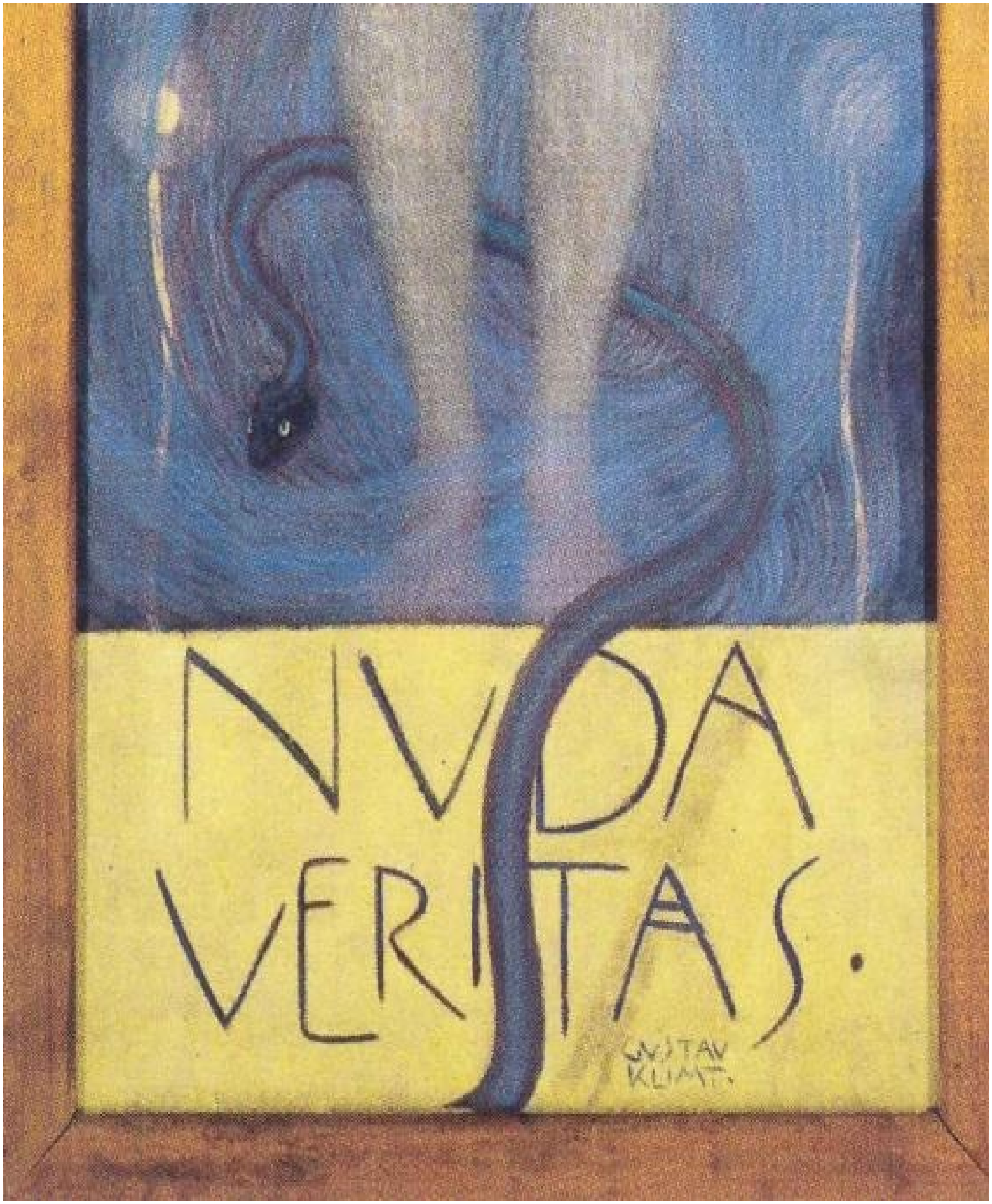
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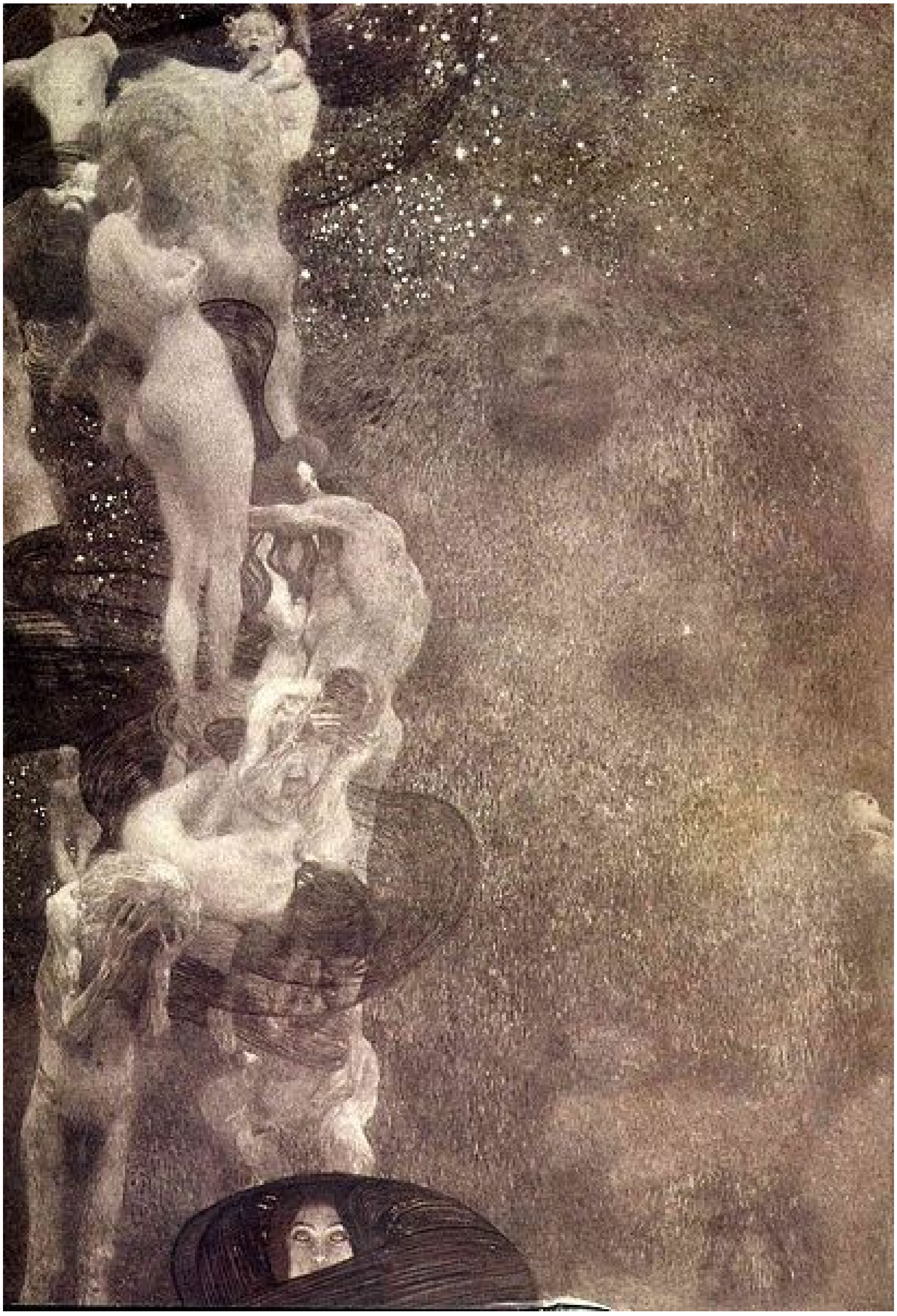
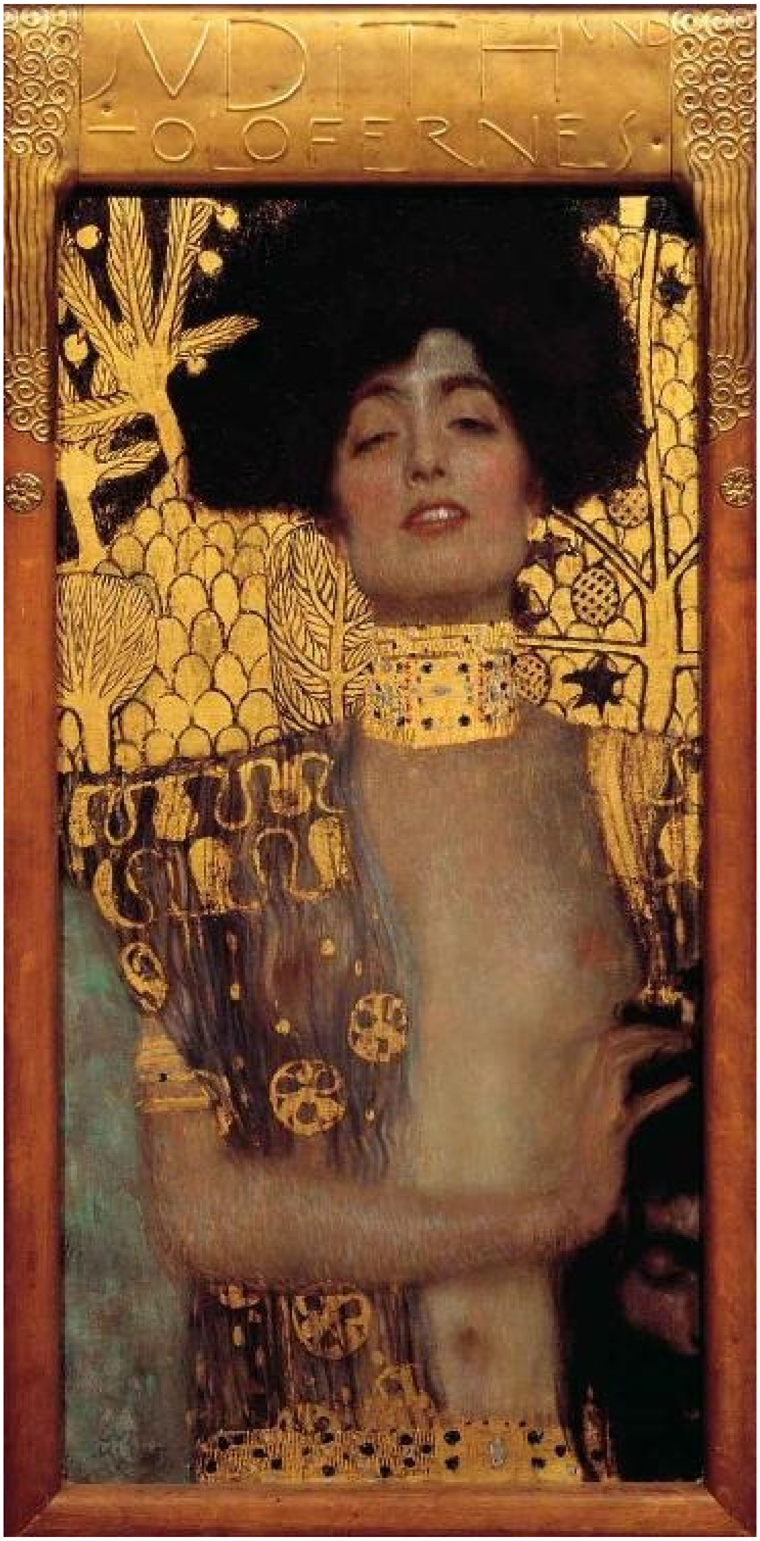


A photograph of one of the controversial University of Vienna Ceiling Paintings: Philosophy (1899–1907), which was destroyed by retreating SS forces in May 1945

JUDITH AND THE HEAD OF HOLOFERNES

Created in 1901, this oil painting, housed in Österreichische Galerie Belvedere, Vienna, concerns the biblical character Judith and the decapitation of Holofernes, a popular theme in Western Art since the Renaissance. Klimt pays little attention to the narrative aspect of the story – there is no biblical setting, no bloody sword, or accomplice to aid Judith. Instead, she takes take centre stage in the composition; so much so that Holofernes' severed head is only partly portrayed in the image. Judith's face exudes a charged blend of pleasure and perversion, as she seductively gazes out of the painting, appearing to look down and laugh at her deed.

The model for Judith was the Viennese socialite, Adele Bloch-Bauer, the subject of two other portraits completed in 1907 and 1912, and also for *Pallas Athena*. Adele was a wealthy society woman and hostess of a renowned Salon at the beginning of the twentieth century, whose husband had originally asked Klimt to paint a portrait of his wife. In *Judith I*, her lifted head conveys a sense of pride, whereas her visage is languid and sensual, as her lips part, seemingly caught between defiance and seduction. *Judith I* is an archetypal femme fatale found in many of Klimt's later works, serving as a symbol of female erotic triumph over aggressive male dominance.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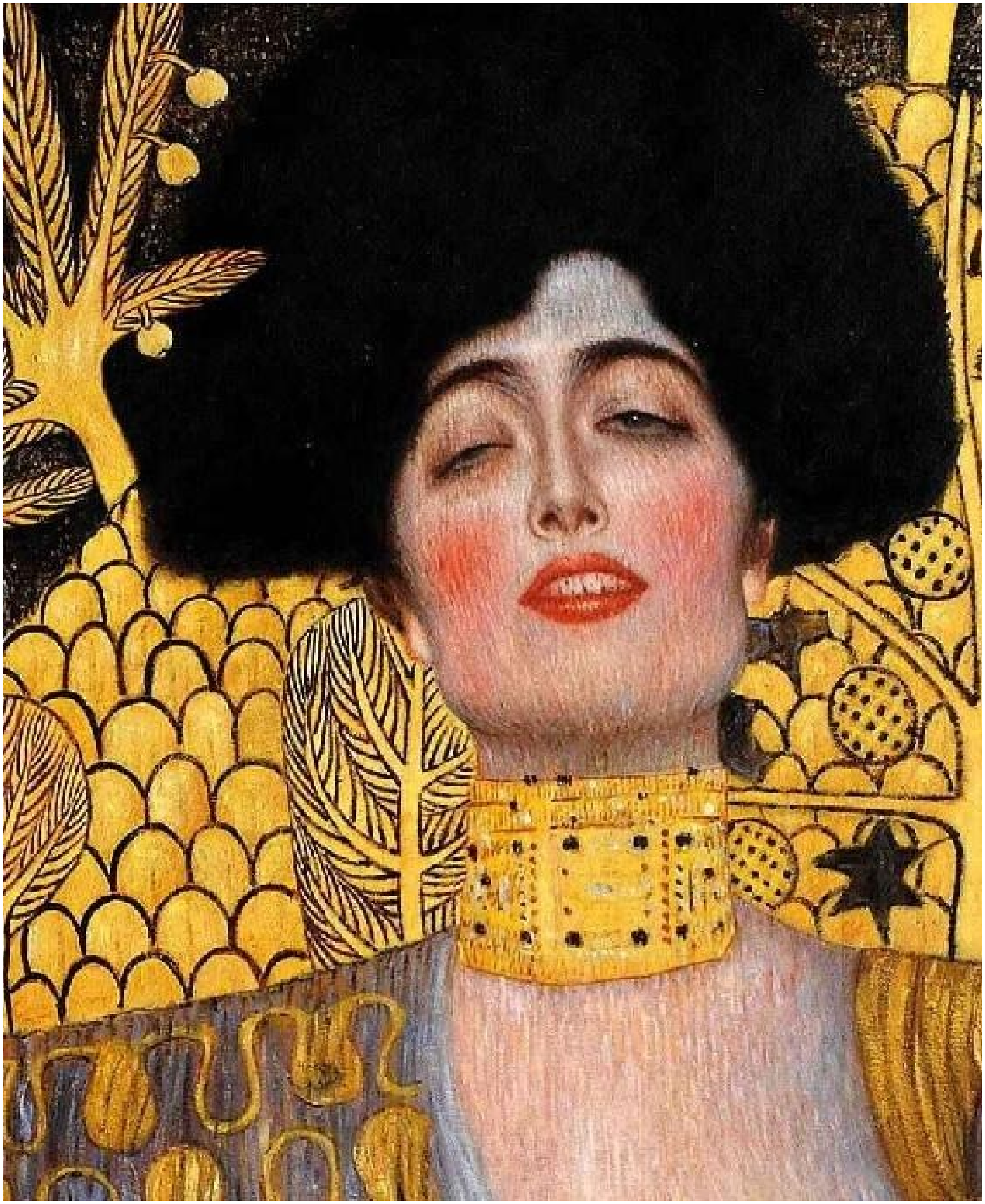

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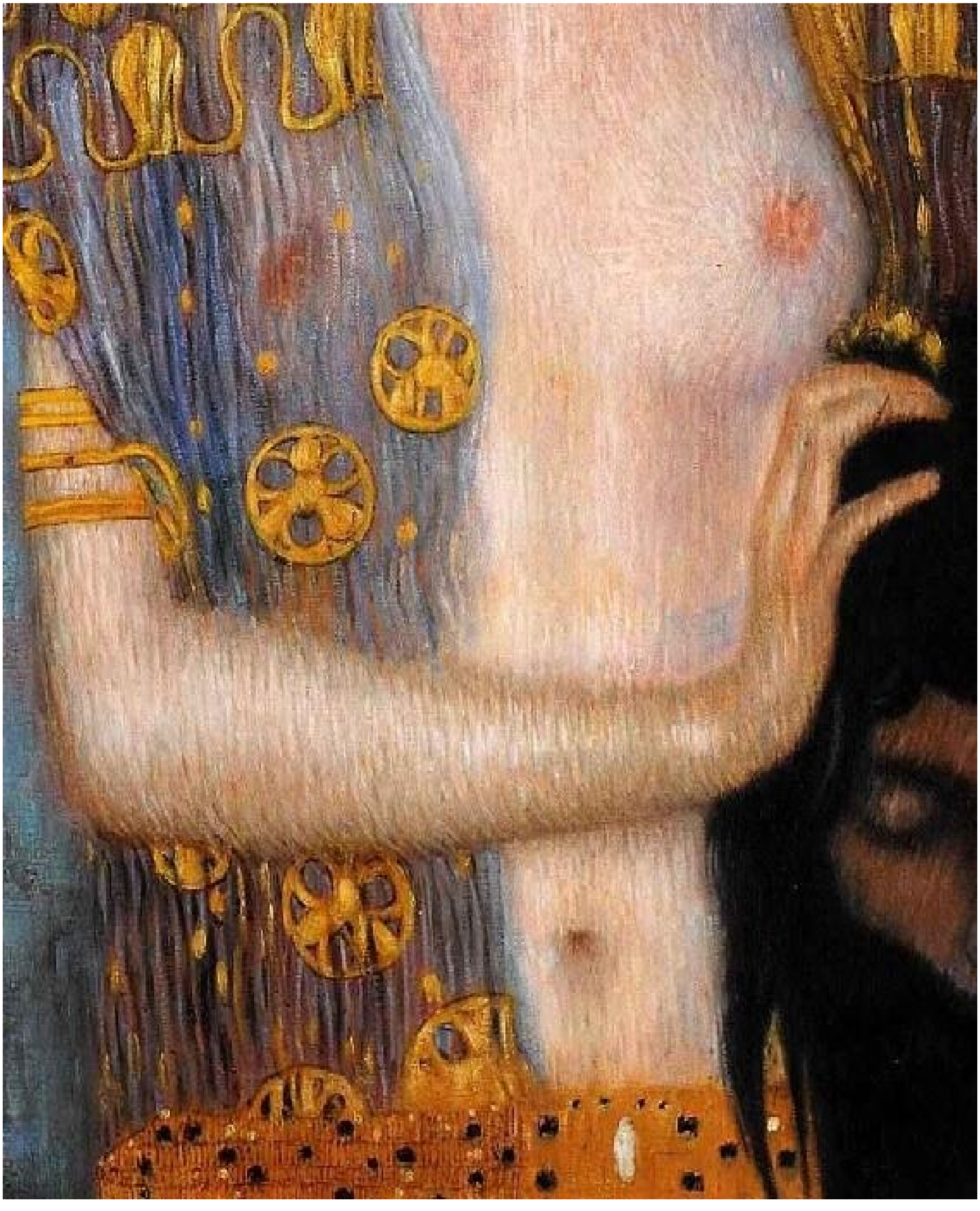

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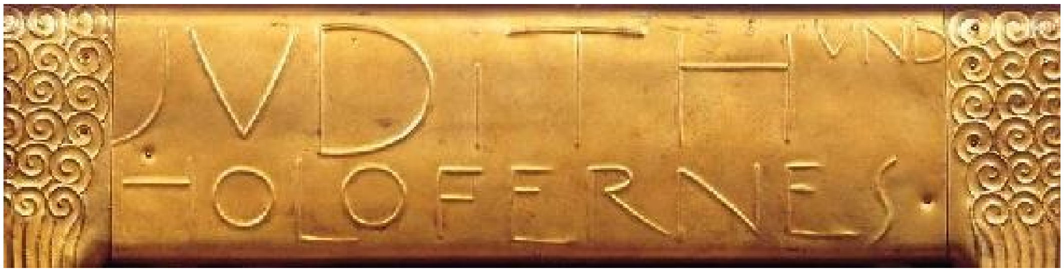
JUDITH UND
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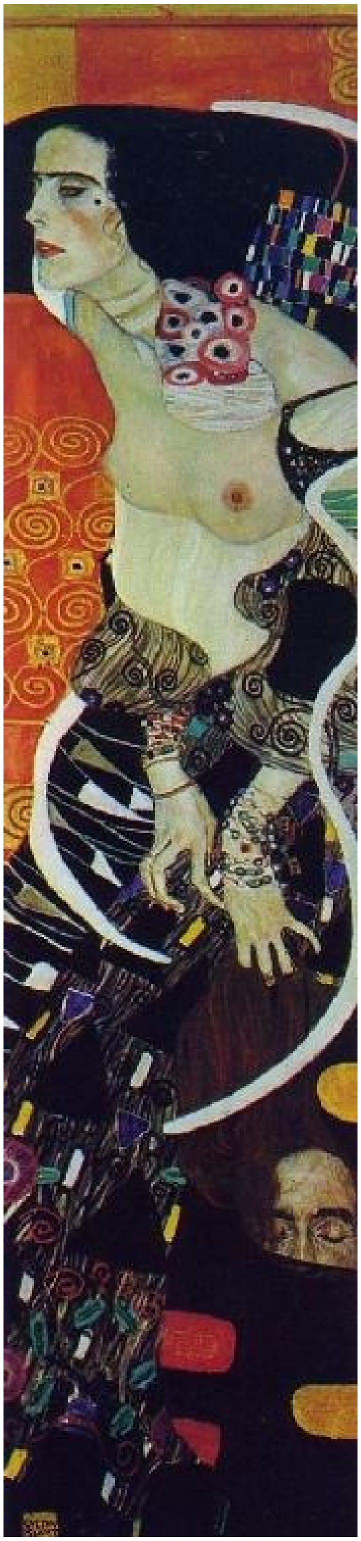
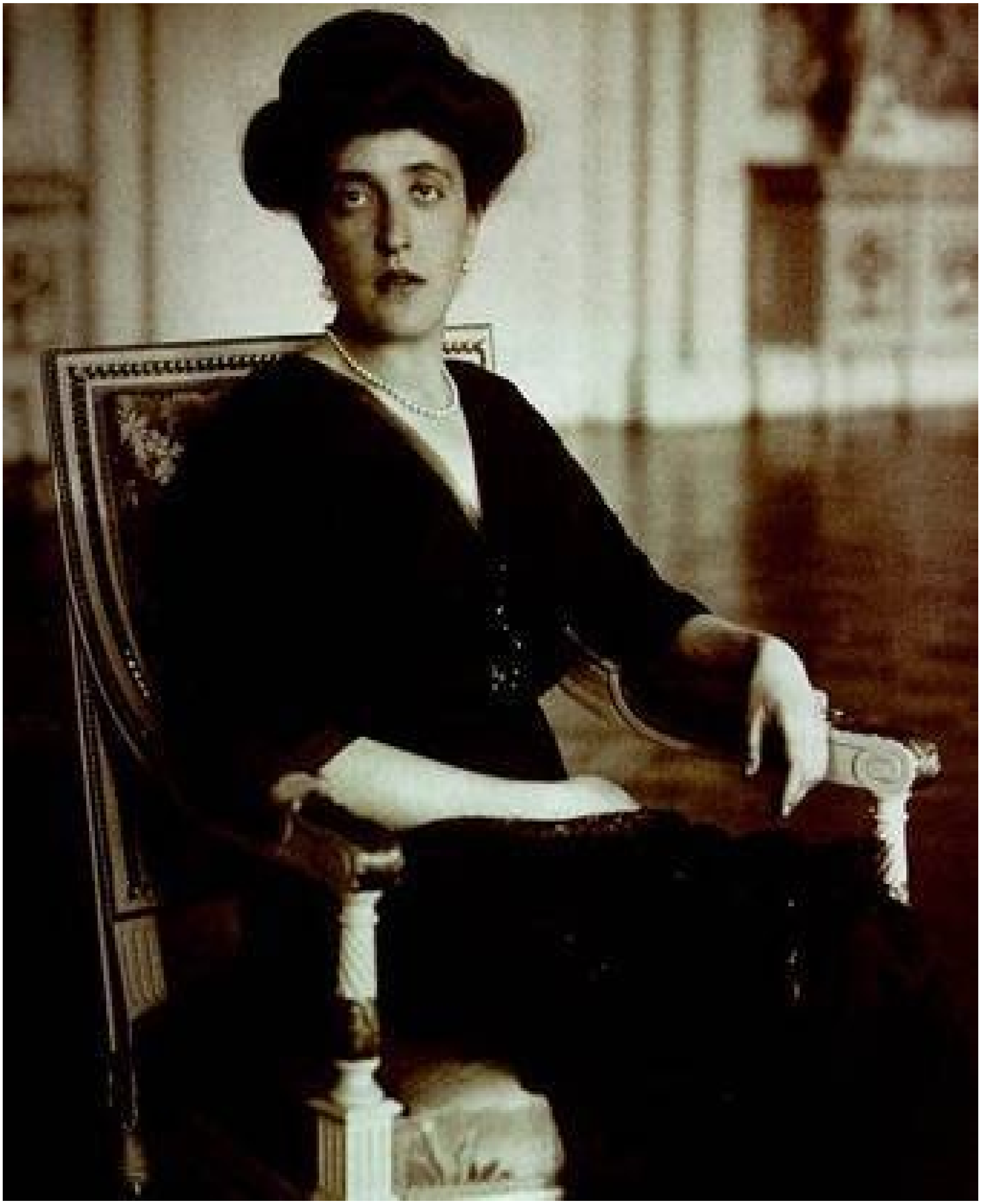


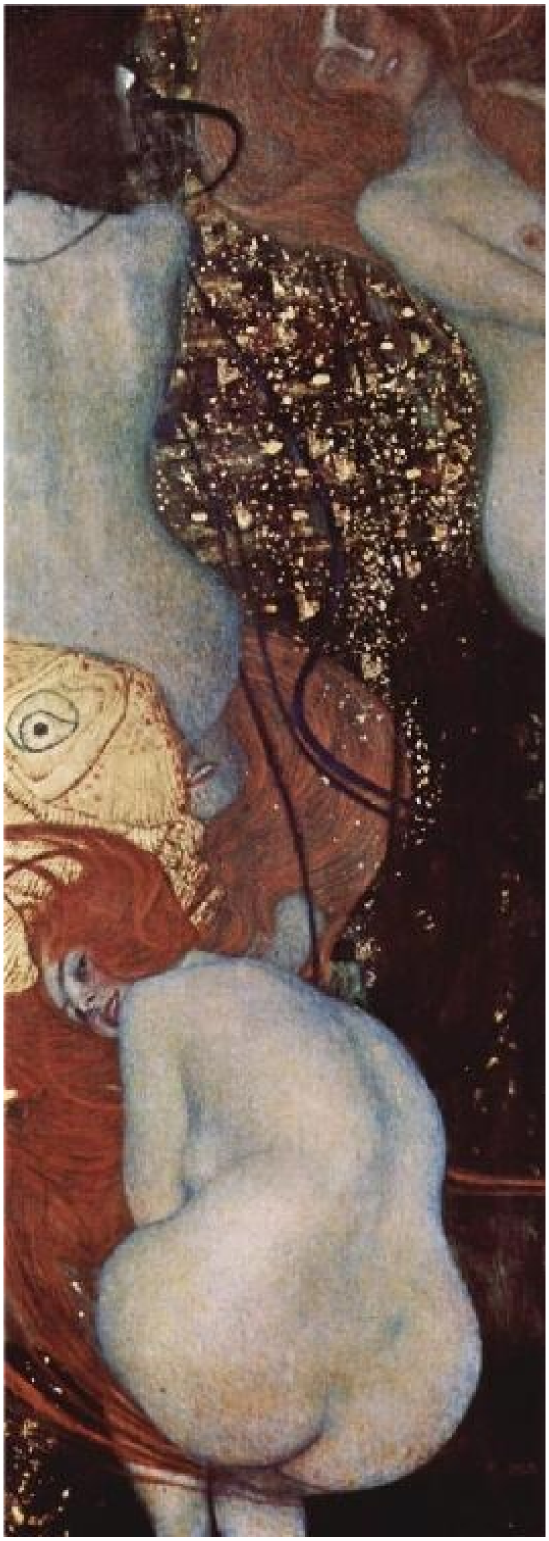
Judith II (1909), in which the biblical character acquires sharper traits and a fiercer expression.

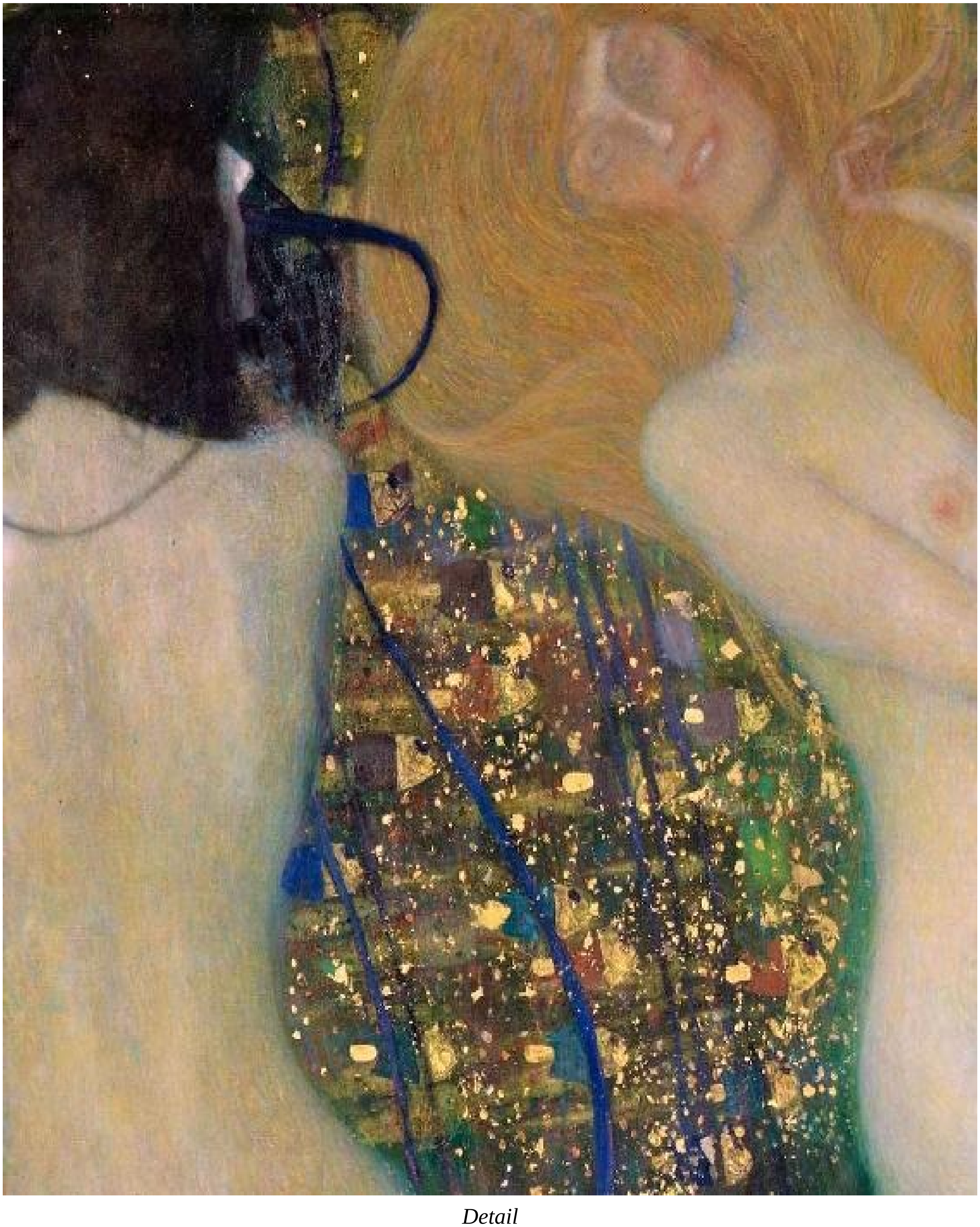


Adele Bloch-Bauer

GOLDFISH

Now housed in the Swiss Institute for Art Research in Zurich, this famous riposte of a painting was originally intended to be given the title: “To My Critics”. Completed in 1902, shortly after receiving widespread condemnation from various professors and officials at the University of Vienna, due to his controversial rendering of the themes of Philosophy, Medicine and Jurisprudence, Klimt created this brazen response. The long rectangular painting depicts four naiads swimming in a golden green space. One of the naiads at the bottom of the canvas is turning her back, displaying her large, shimmering bottom to the critics, with a mischievous smile upon her face.





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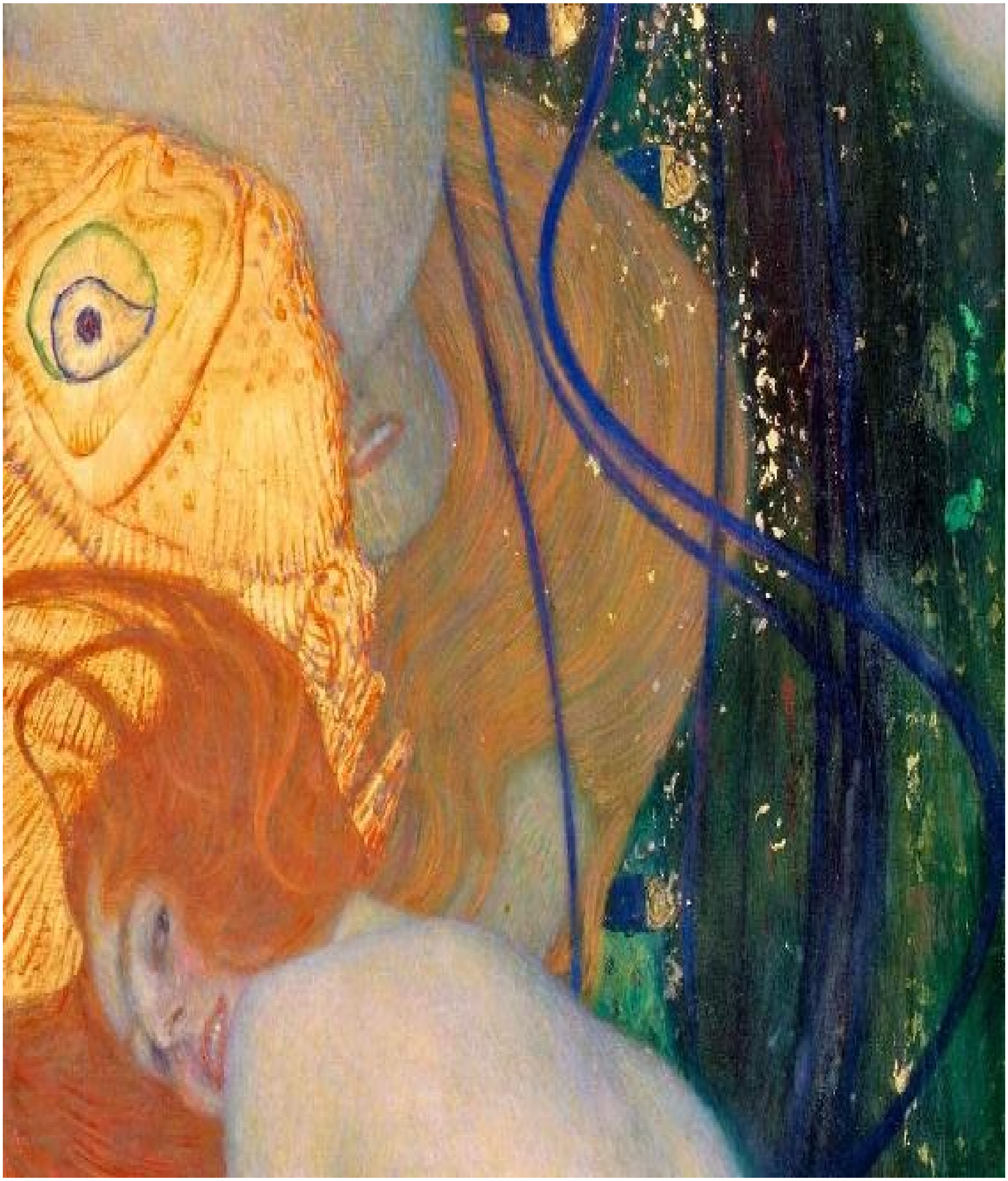

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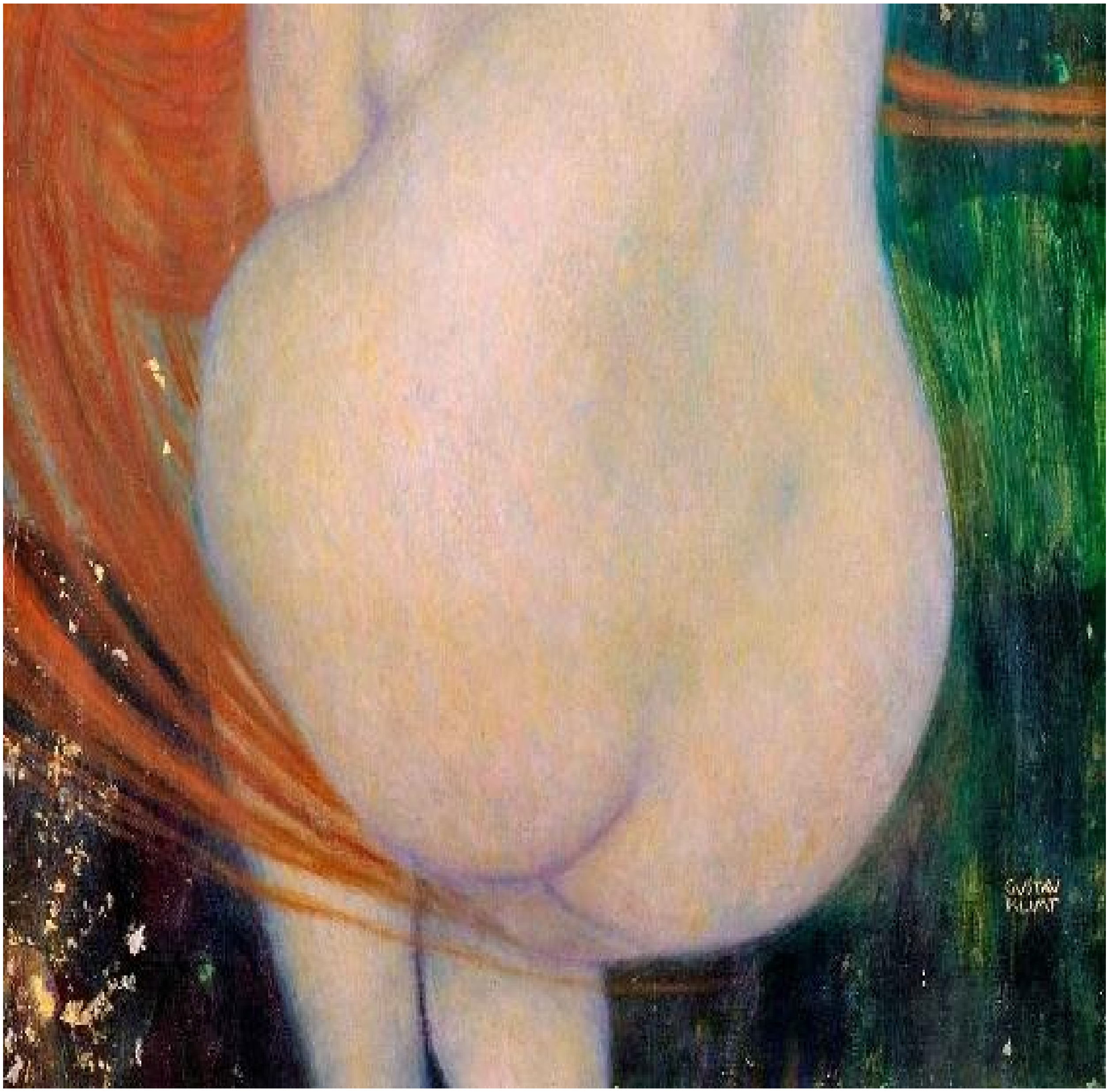
GUSTAV
KLIMT

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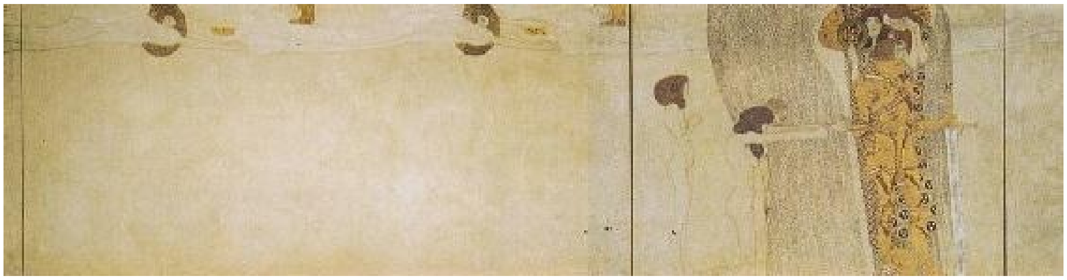
BEETHOVEN FRIEZE

In the Secession Building in Vienna, this mural was completed in 1902 for the 14th Vienna Secessionist exhibition as a celebration of the famous German composer Ludwig van Beethoven, featuring a monumental polychrome sculpture by Max Klinger. Originally intended for the exhibition only, the frieze was painted directly on to the walls with light materials. After the exhibition the painting was preserved, although it did not go on display again until as late as 1986 and remains now on permanent display.

The frieze illustrates the human desire for happiness in a suffering and tempestuous world in which human beings contend with external evil forces and internal weaknesses, as represented in the symphonic masterpieces of Beethoven. The viewer follows this journey of discovery in a stunning visual and linear fashion. The frieze begins with a floating female Genii searching the Earth, before introducing the sinister appearing storm-wind giant, Typhoeus, his three Gorgon daughters and other images representing sickness, madness, death, lust and wantonness, displayed above and to the right. Then appears a knight in shining armour, offering hope due to his own ambition and sympathy for the suffering humans. The journey concludes in the discovery of joy (as celebrated in Beethoven’s choral symphony number nine) by means of the arts, with contentment portrayed in the close embrace of a kiss. Thus, the frieze explores psychological human yearning, ultimately satisfied through individual and communal searching and the beauty of the arts, coupled with love and companionship.



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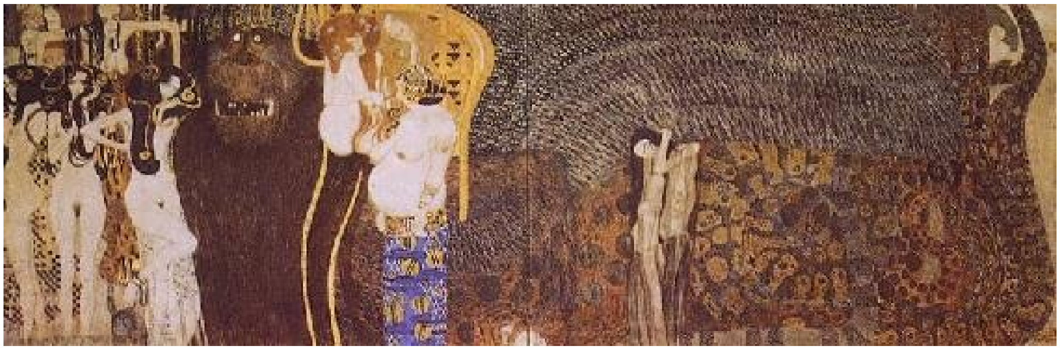

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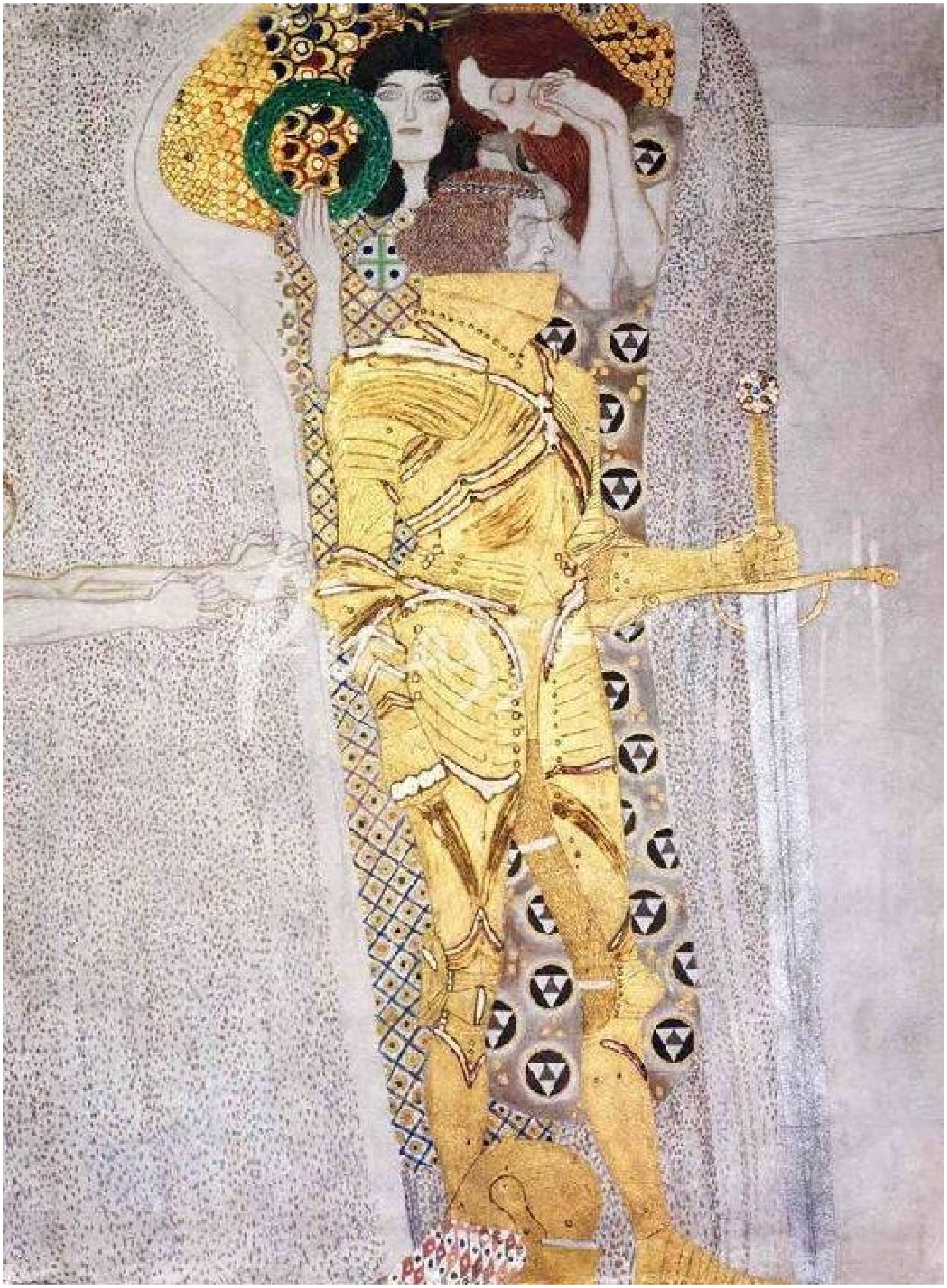

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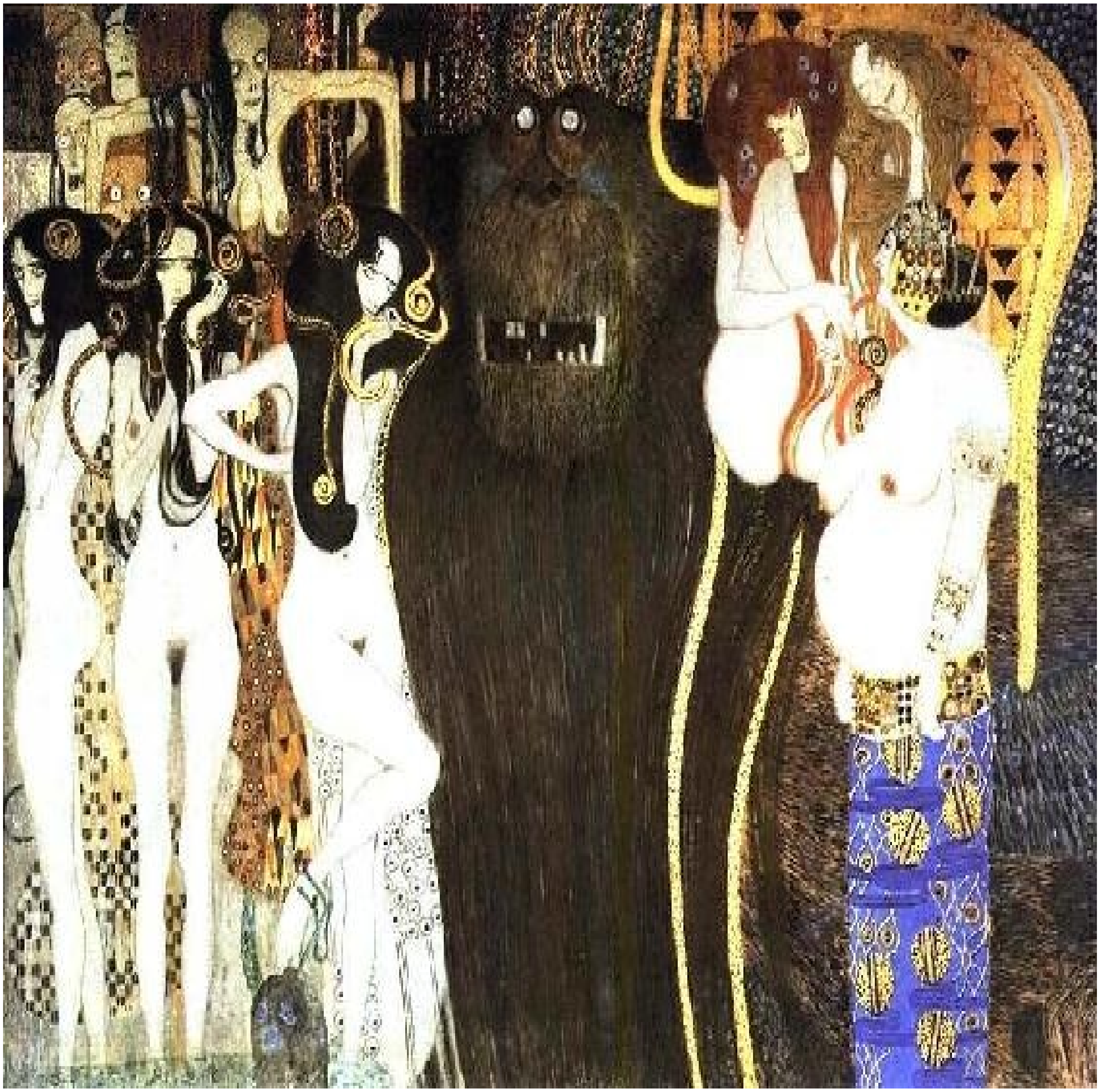

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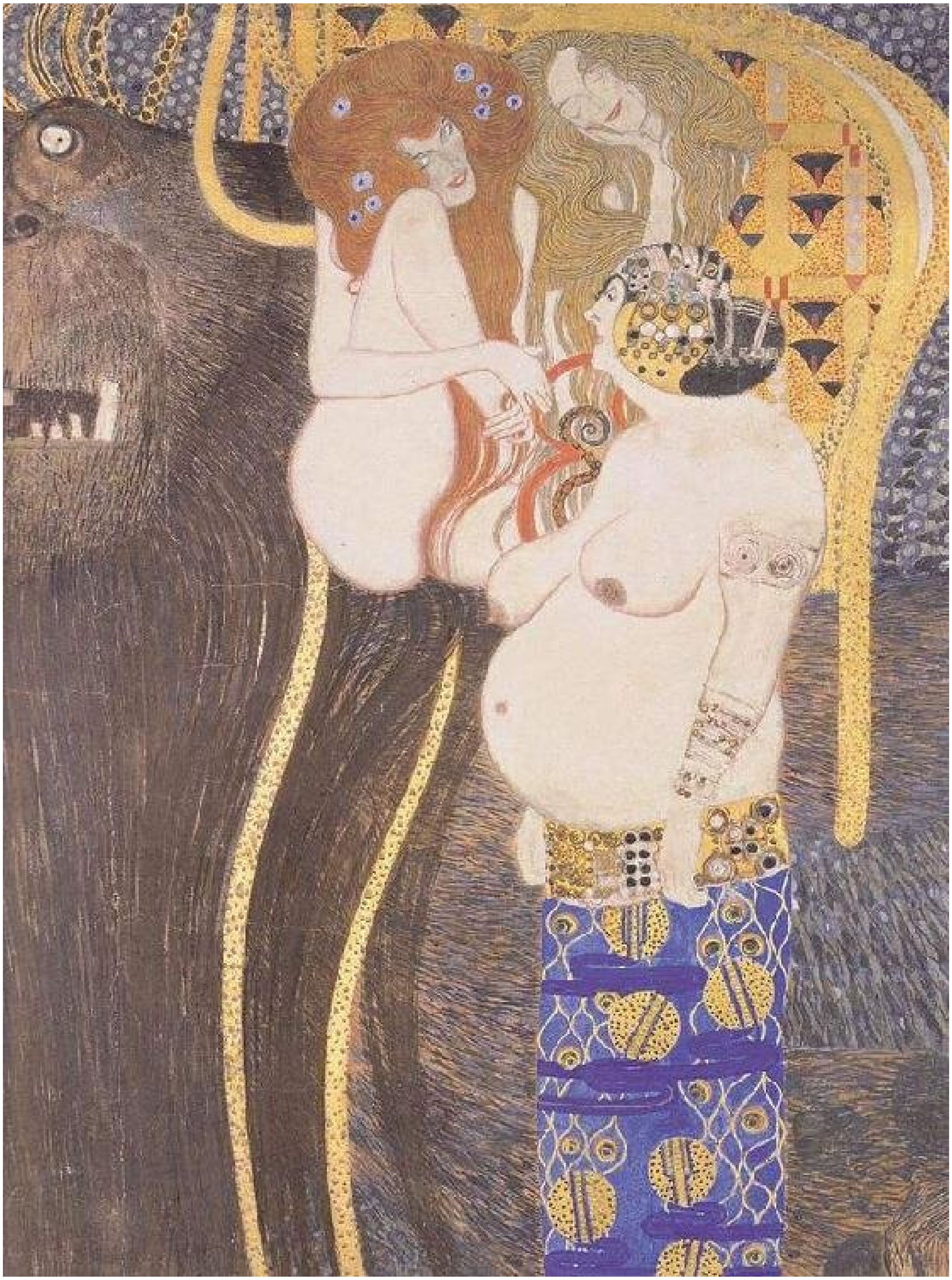

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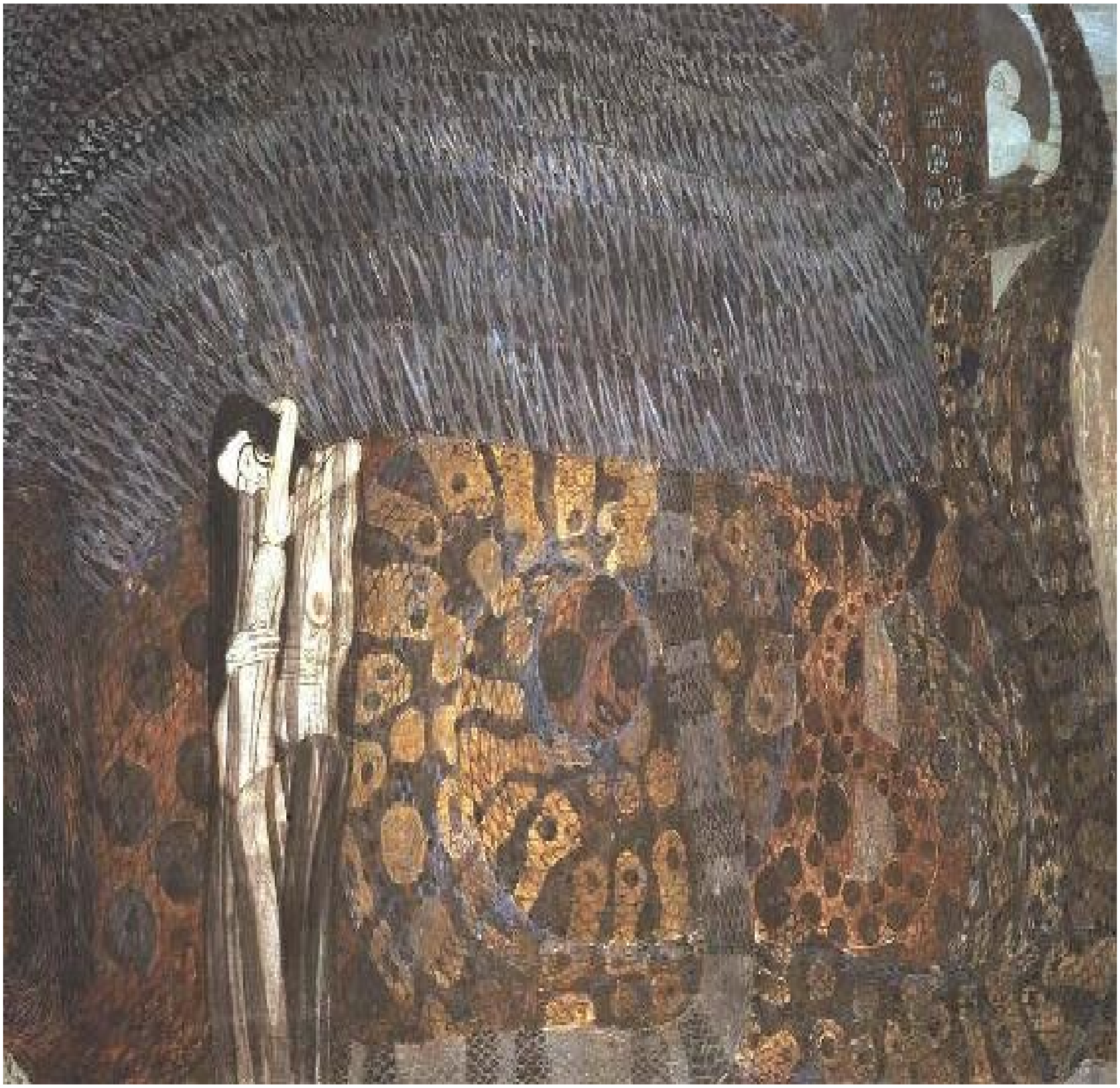

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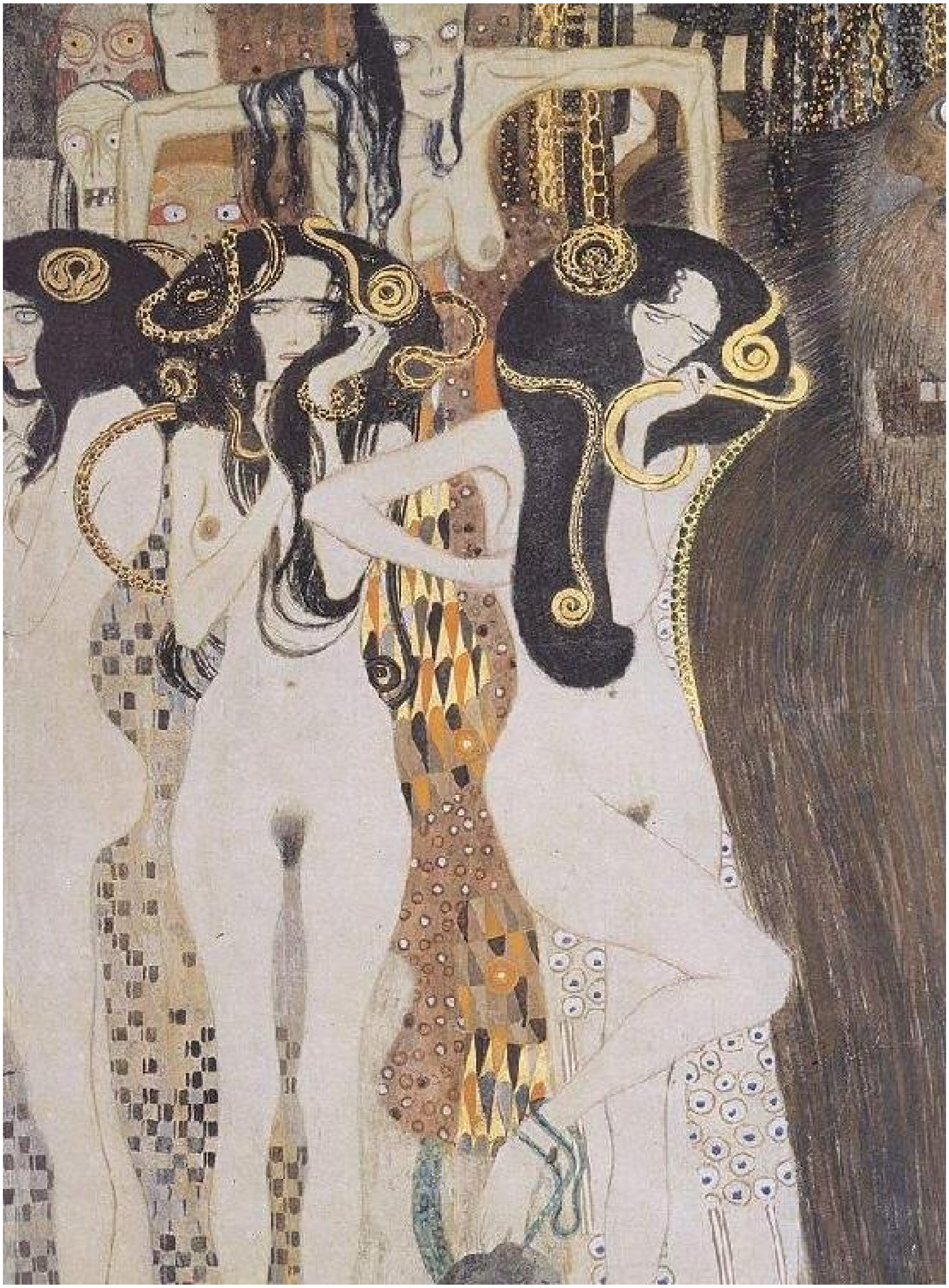

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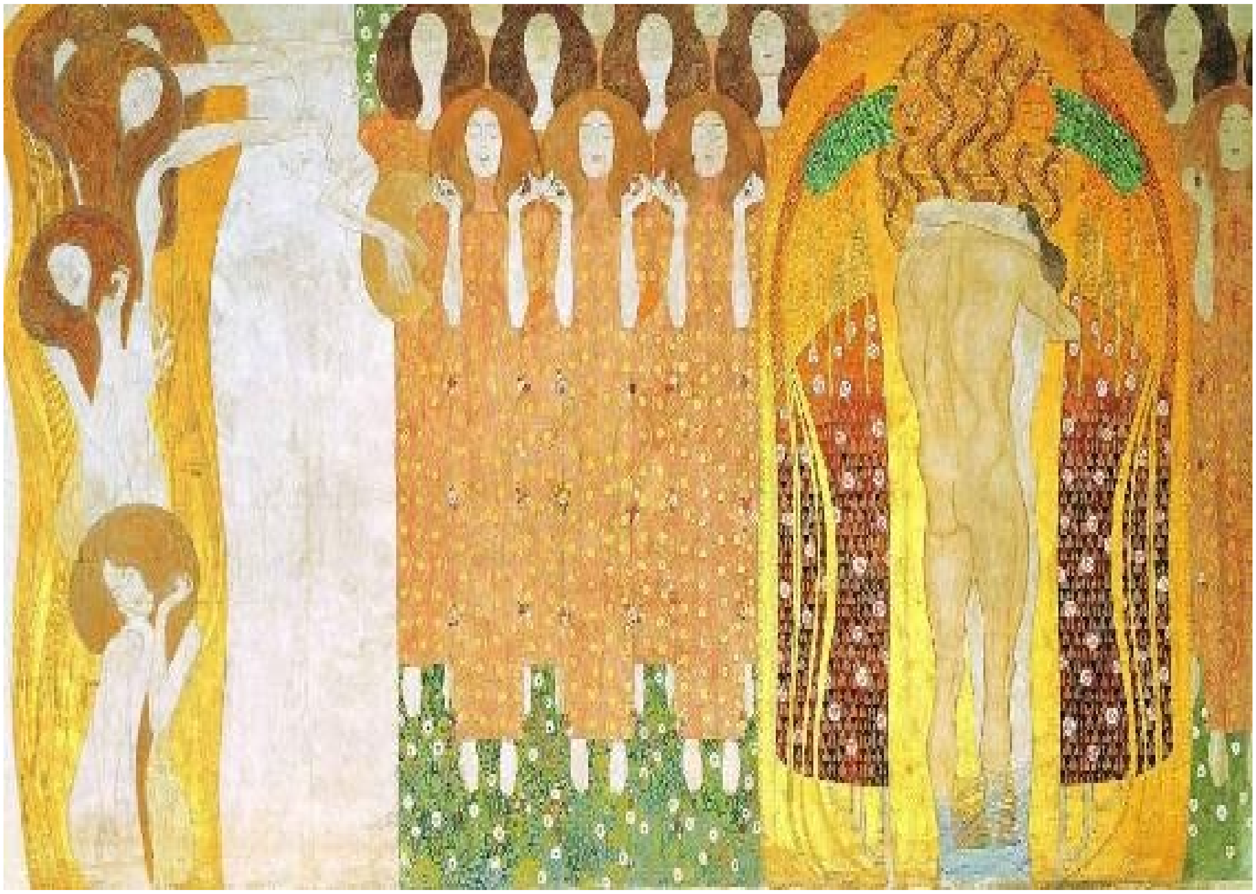

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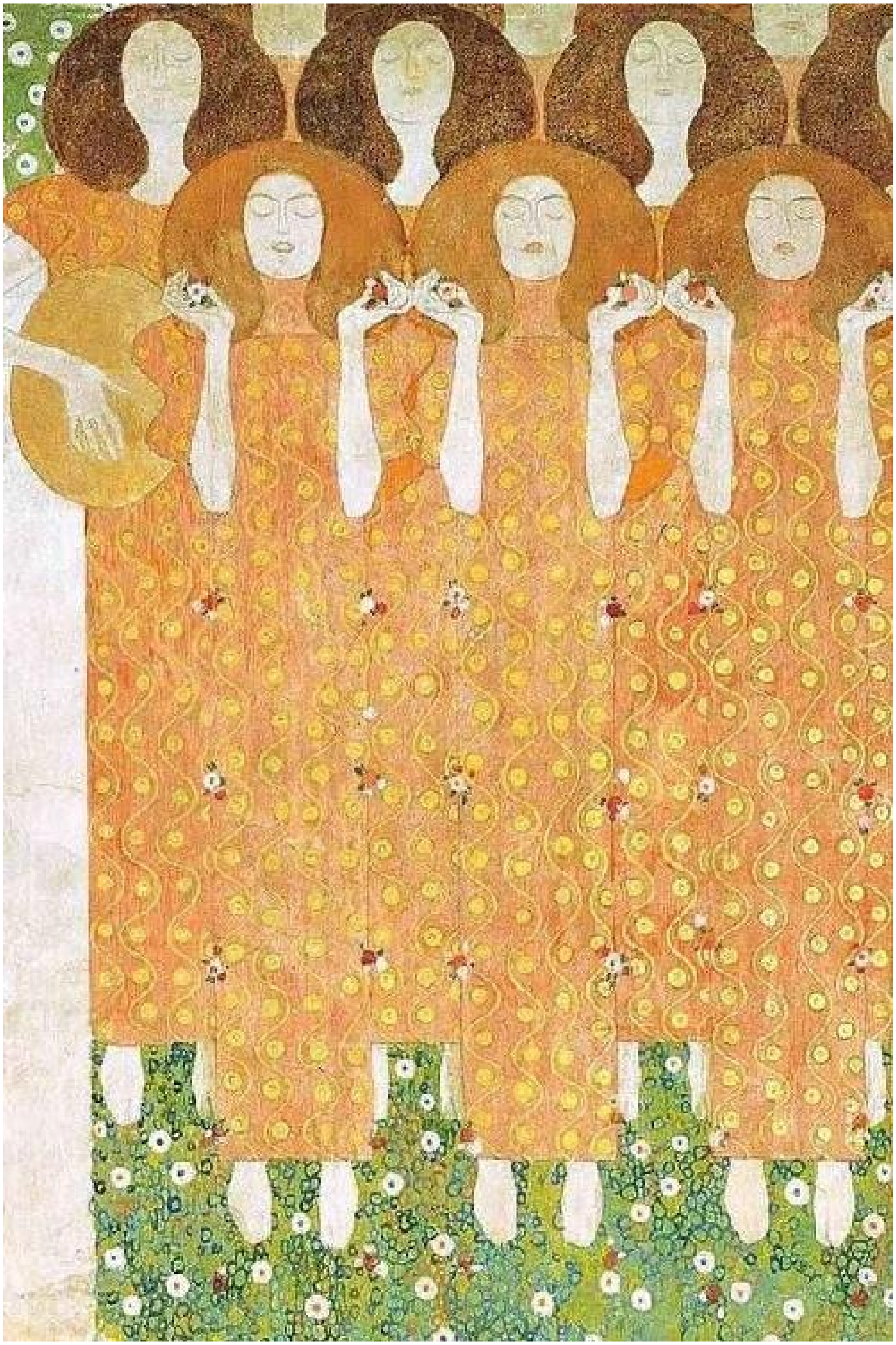

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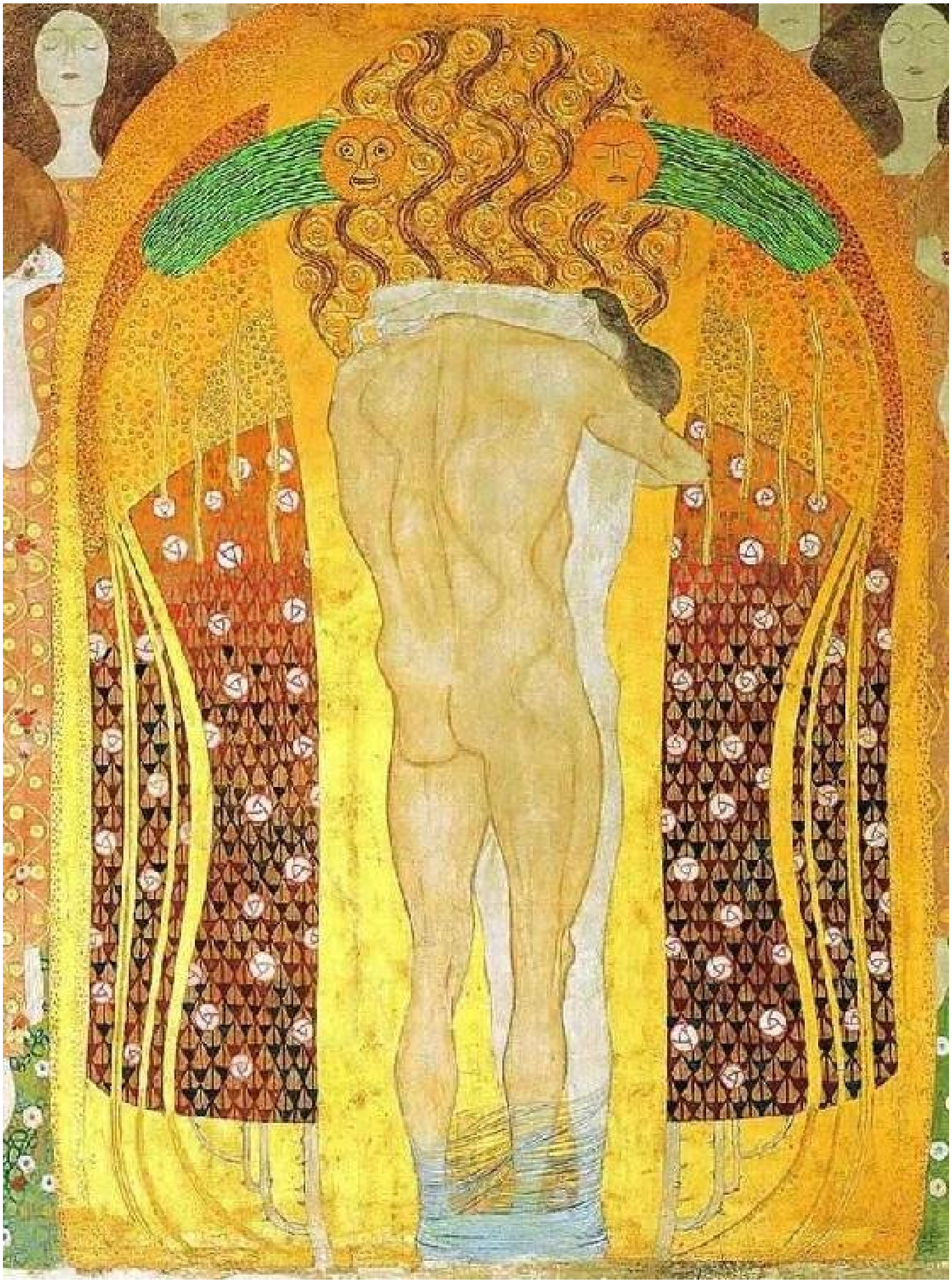

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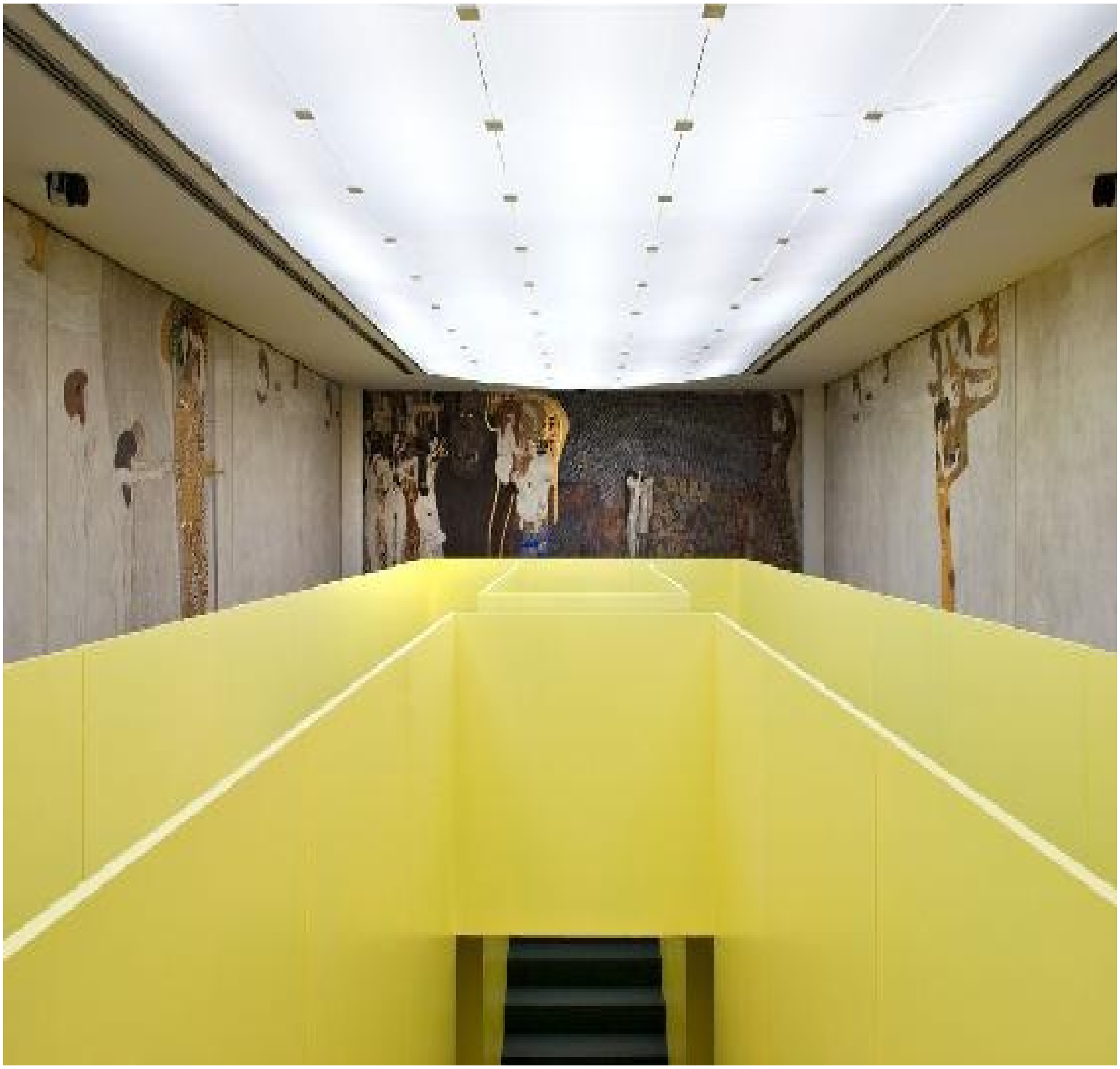
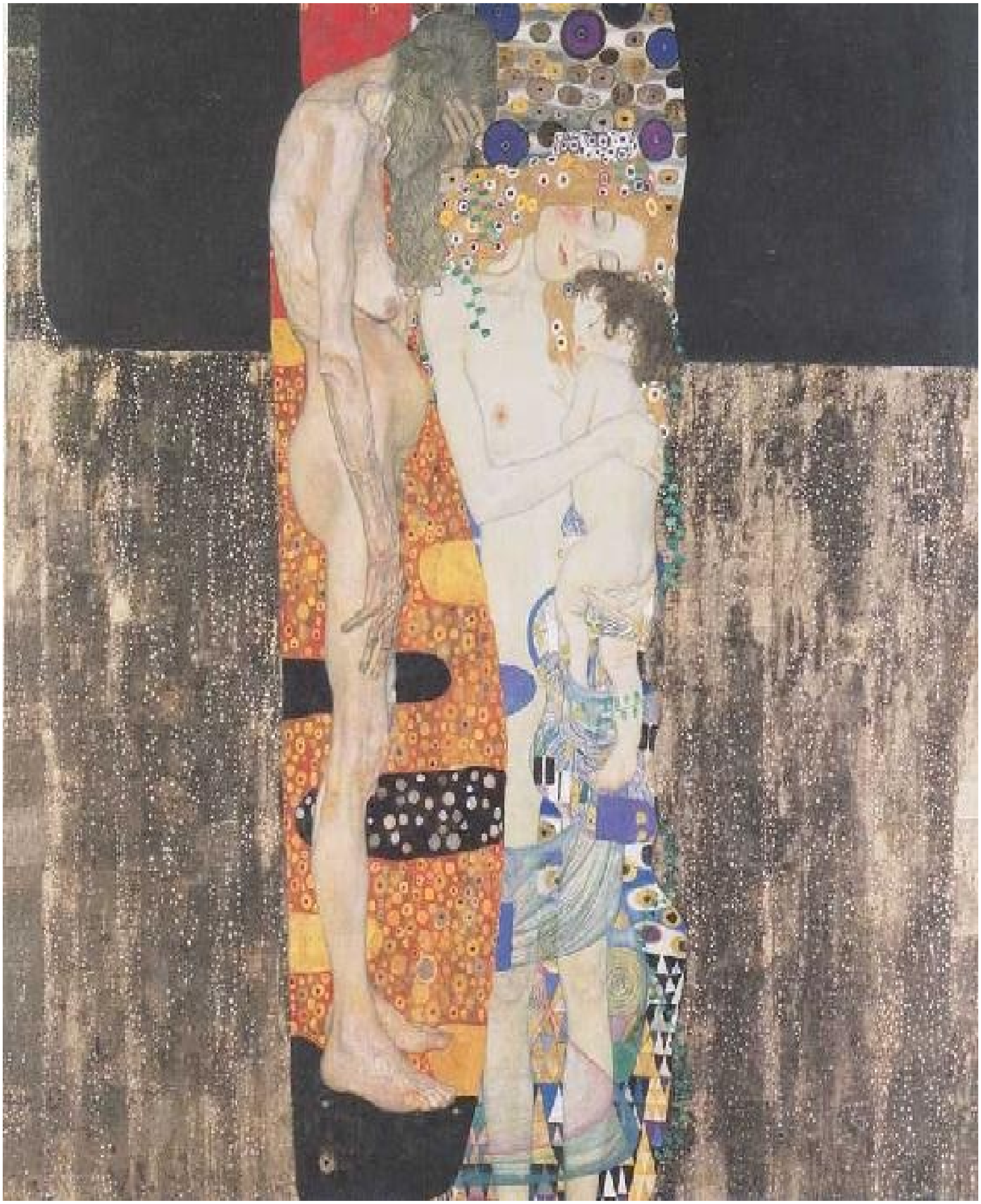
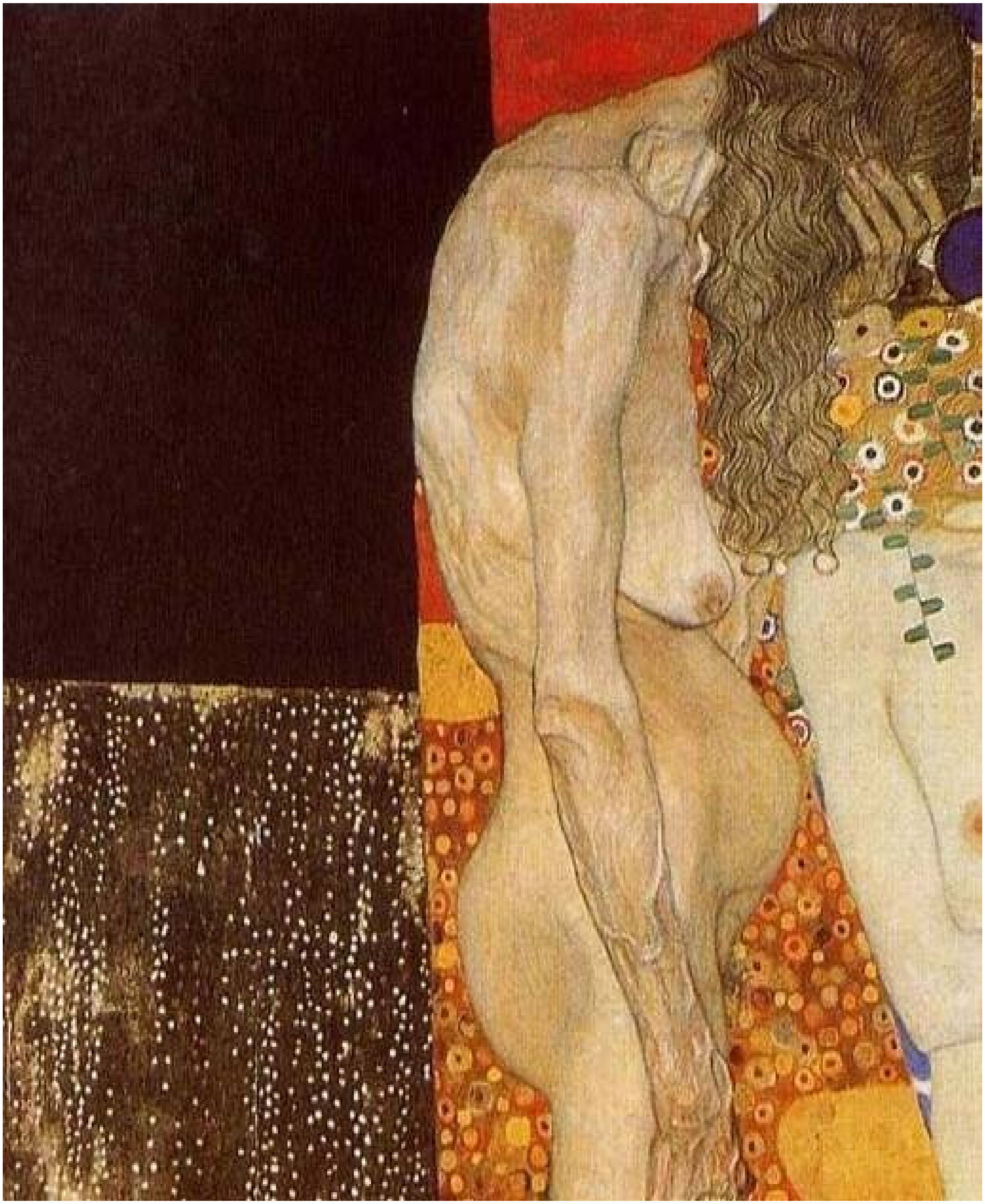


The frieze in situ

THE THREE AGES OF WOMAN

This 1905 canvas concerns a recurring theme of Klimt’s art, first found in the 1895 painting *Love.* It depicts the three ages of woman as a child, a young lady and an old woman. The painting was immediately recognised as being a great accomplishment, winning the Prize at the Esposizione d’Arte Internazionale of Rome in 1911 and the following year it was purchased by the Roman Galleria Nazionale d´Arte Moderna. The composition blends the artist’s telltale use of gold with geometric symbols in a variety of mysterious forms. The gamut of human emotions are conveyed with psychological introspection in the expressions of the three figures, making bold use of the dramatic premonition of death in old age, the tender protectiveness of the young woman and the contented, seemingly naïve slumber of the child.





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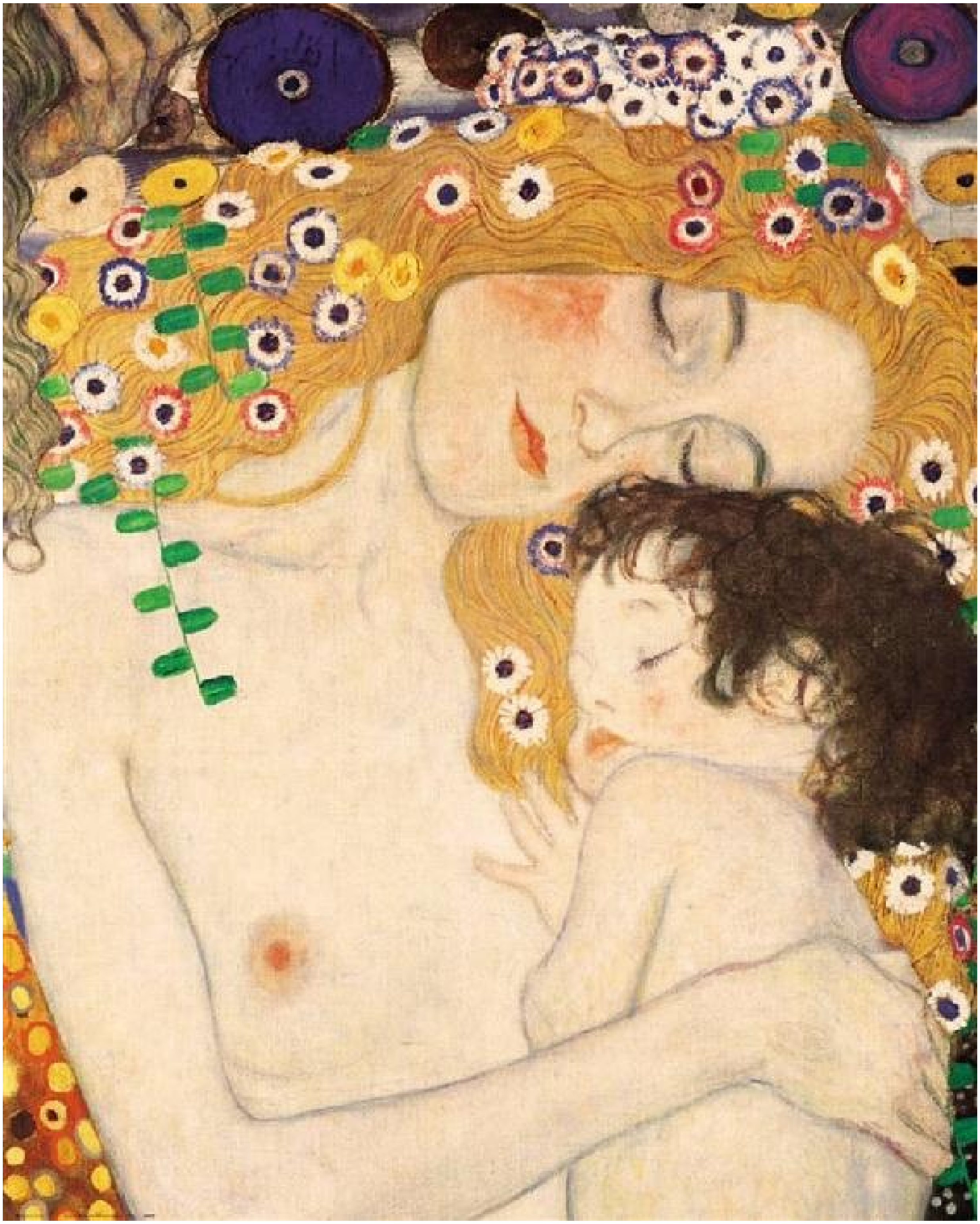

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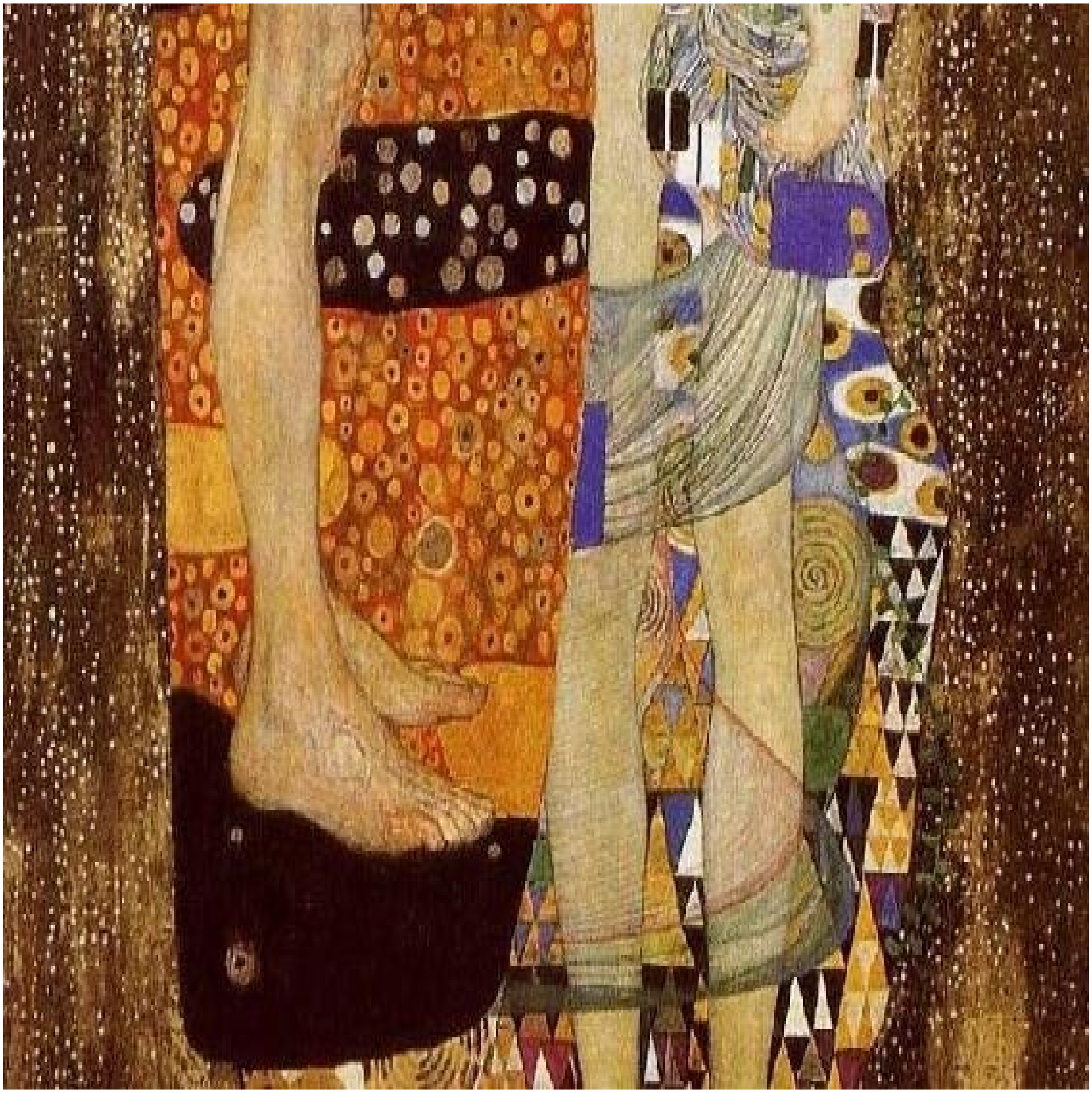
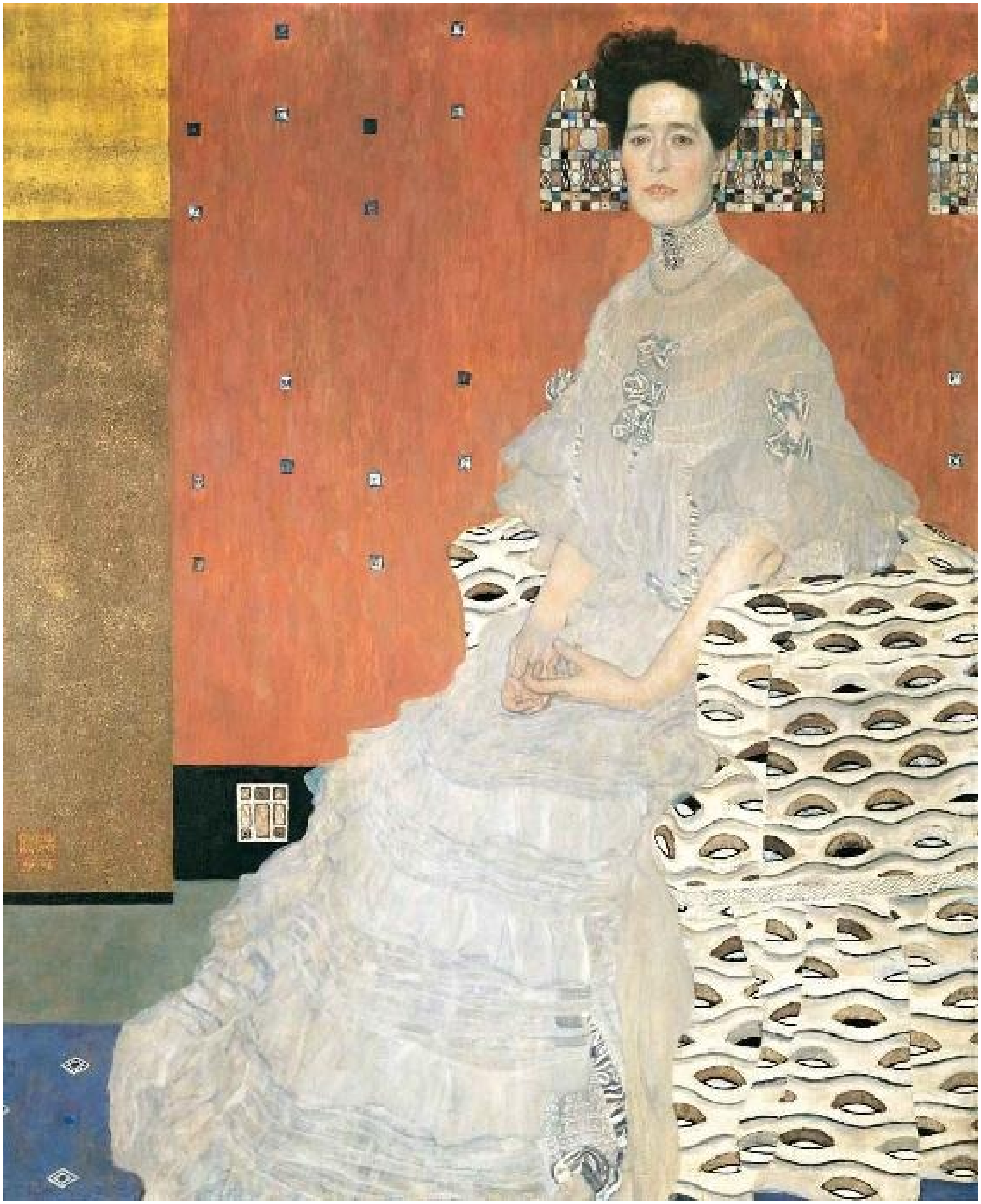
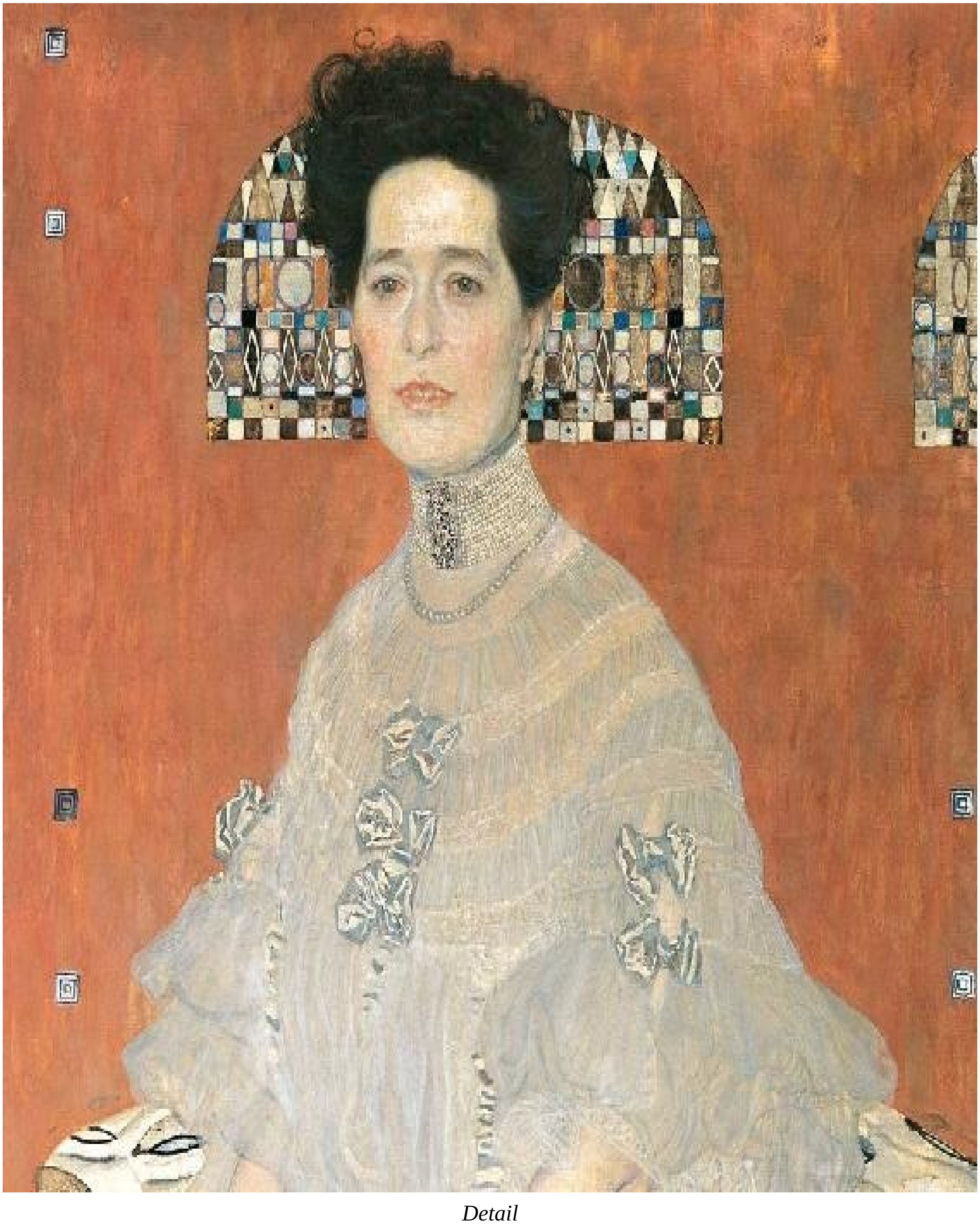


Detail

PORTRAIT OF FRITZA RIEDLER

Housed in the Österreichische Galerie Belvedere in Vienna, the 1906 portrait of Fritza Riedler, the German wife of a high-ranking Viennese civil servant, is one of the artist's most exhibited works. The painting represents the clearest example of Klimt's geometrising phase, with its marked diagonal compositional structure and the almost inconsistent dress. The suggestive contrast between the rhythmic repetition of the decorative symbols and the plasticity of face and hands, suggest the dialectic between figurativism (the usual representation of figures and forms) and abstract style typical of this phase of the artist's development.





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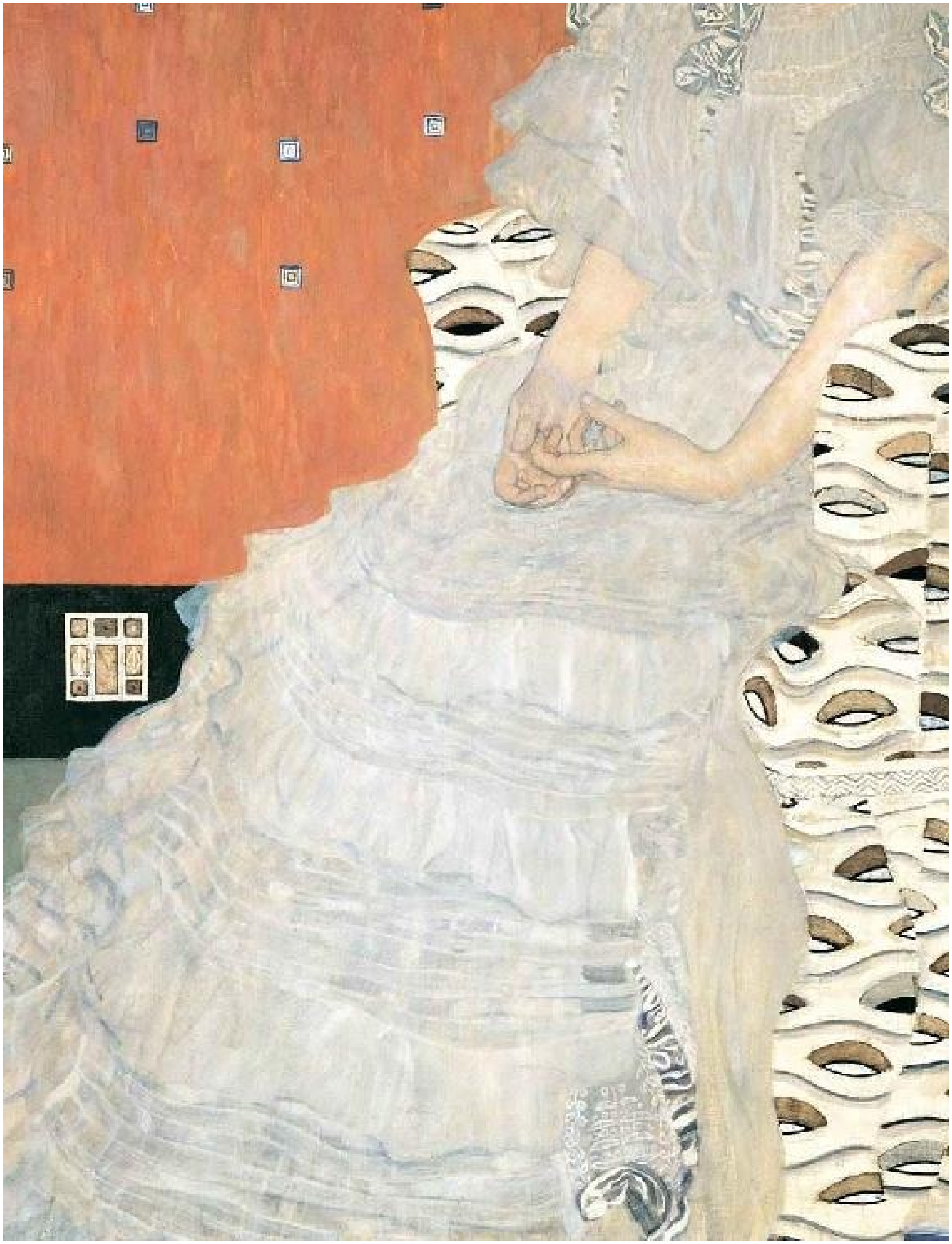

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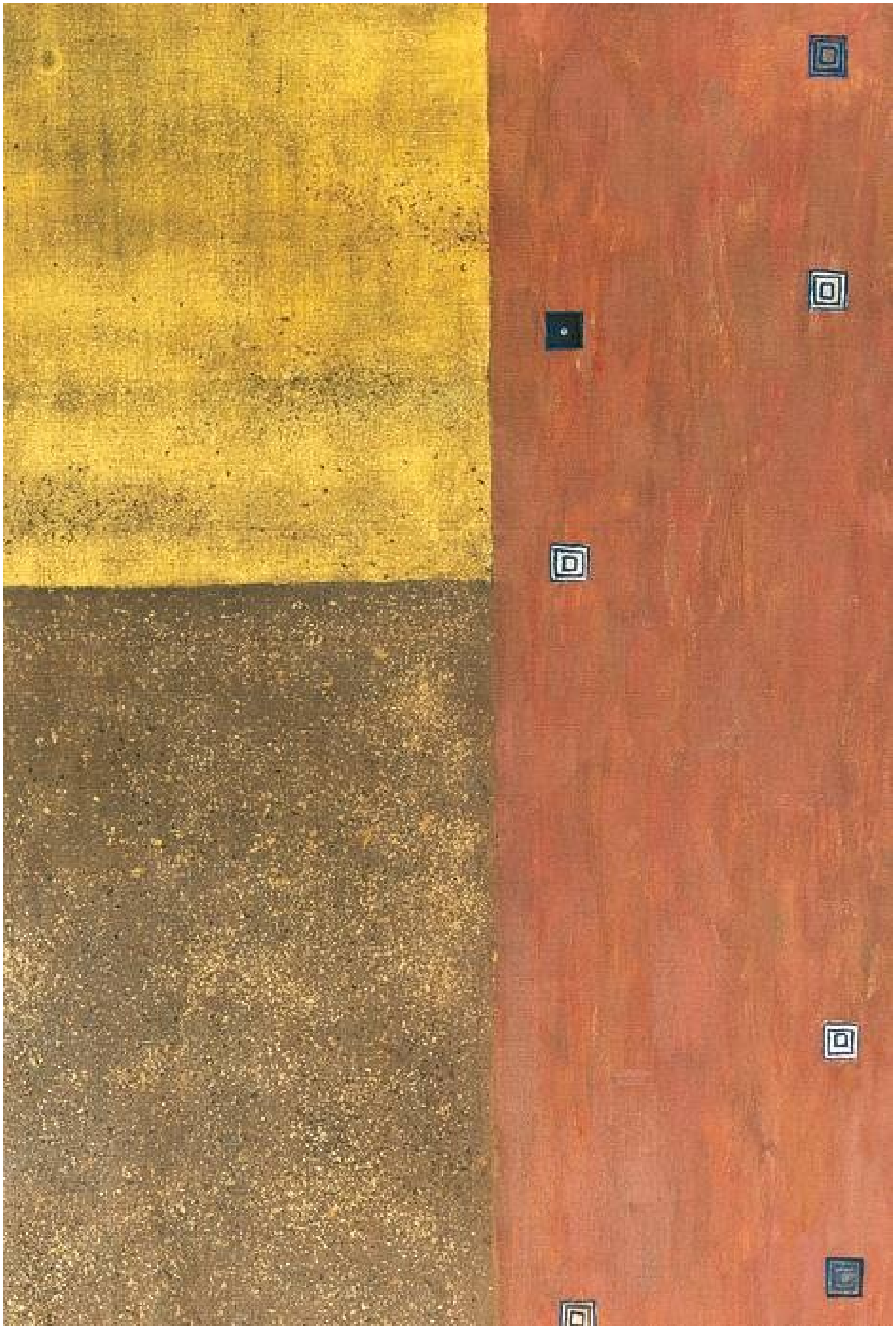


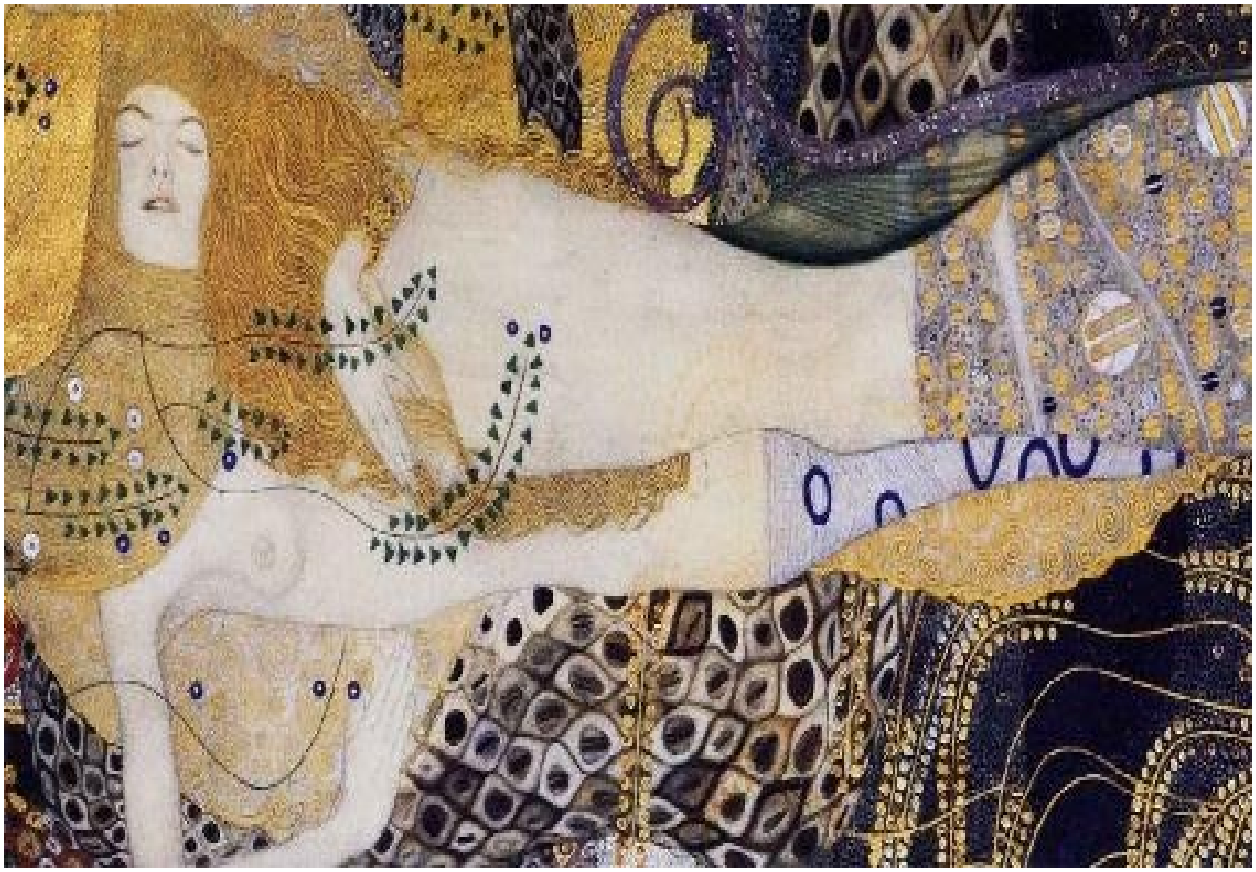
Detail

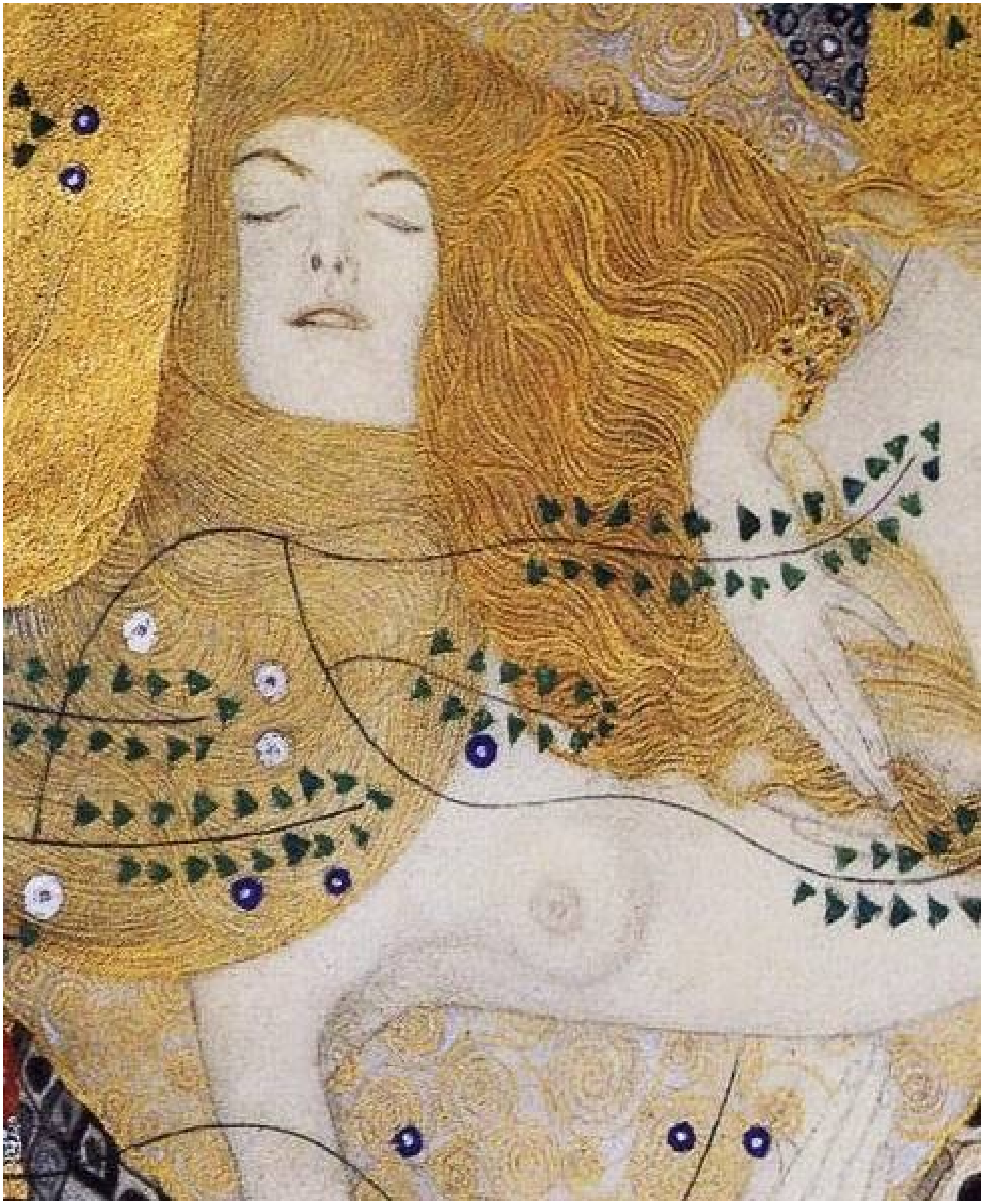
As he worked and relaxed in his home, Klimt normally wore sandals and a long robe with no undergarments. He avoided café society and seldom socialised with other artists.

WATER SNAKES I

Completed in 1907, using various techniques, including watercolour, tempera and gold leaf on parchment, this composition represents naiad-like stretched figures in slender shapes typical of the *Jugendstil*, decorated with gold in an abstract yet allusive illustration, featuring a mosaic of open almonds. *Jugendstil*, or ‘art nouveau’, as the style of art is known in English speaking countries, was an international philosophy applied to art and architecture during from 1890 to 1910. The style developed as a reaction to the academic art of the nineteenth century and was inspired by natural forms and structures, not only in flowers and plants, but also in curved lines.

The two ‘water snakes’ appear to be embracing, suggesting a lesbian undertone, which would have been unacceptable had the work been presented as a modern-day portrait. However, by giving the painting an allegorical theme and by adding the fish-like serpent behind the bodies, Klimt was able to exhibit the painting without fear of censorship.





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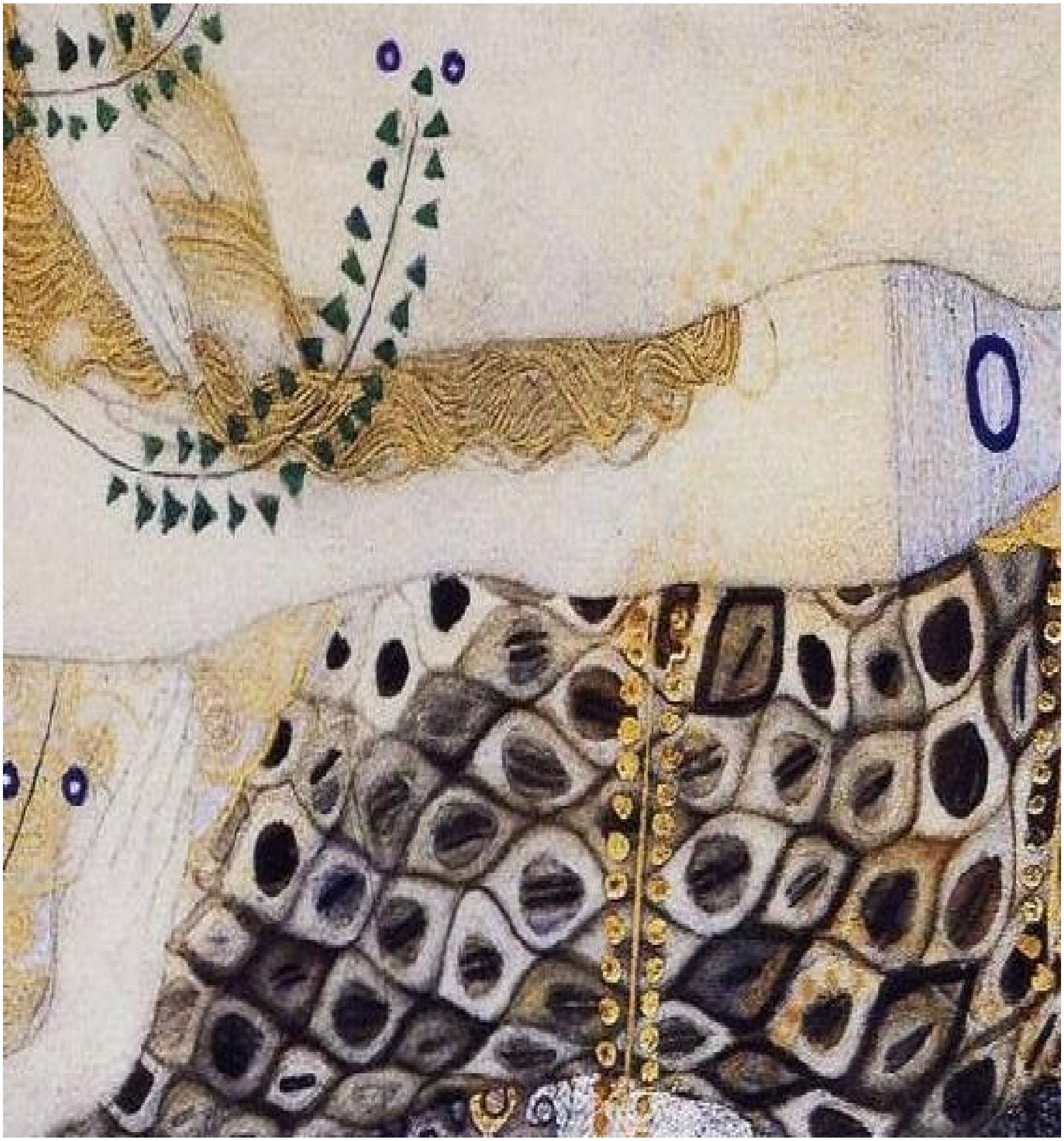

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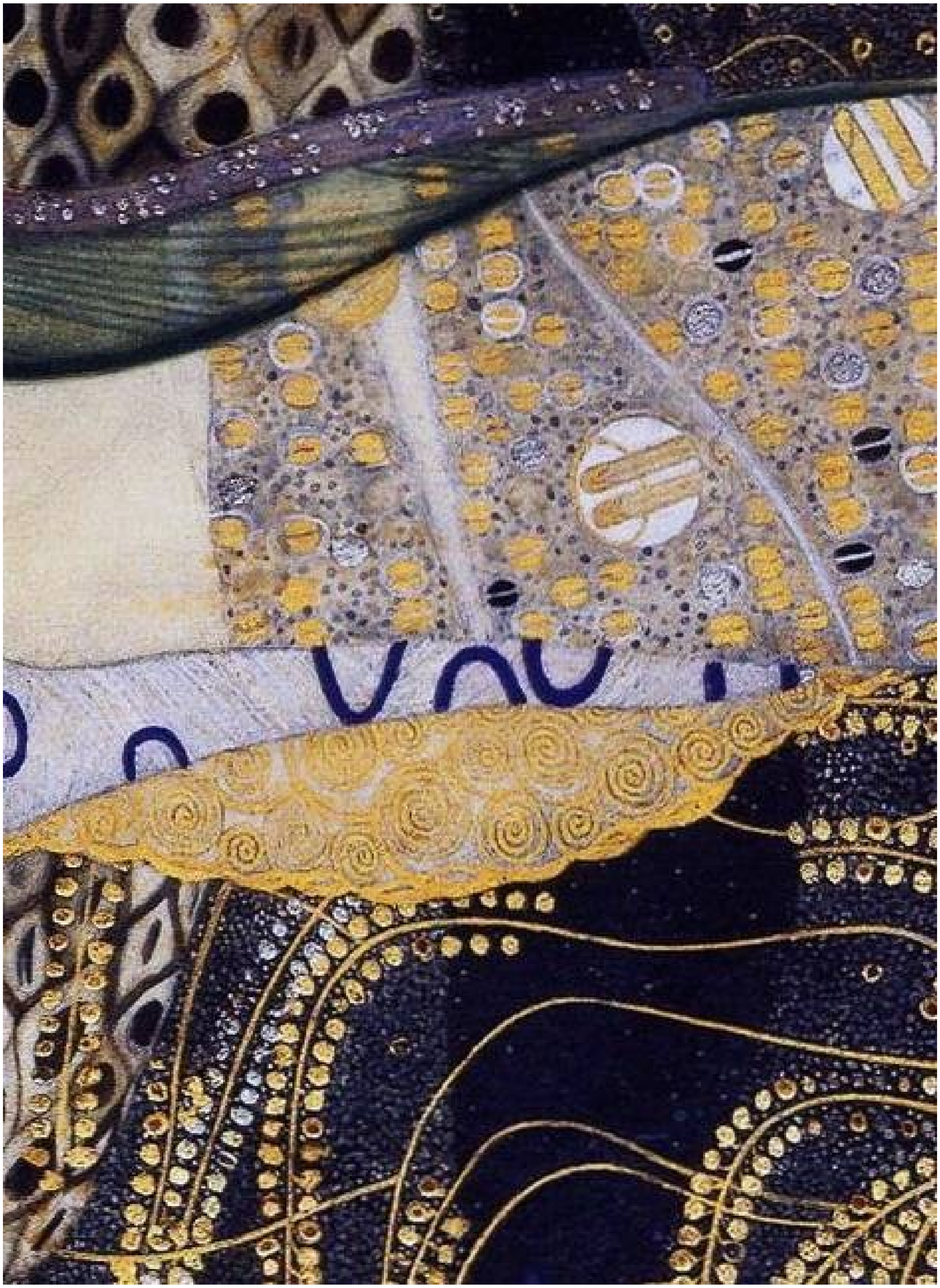

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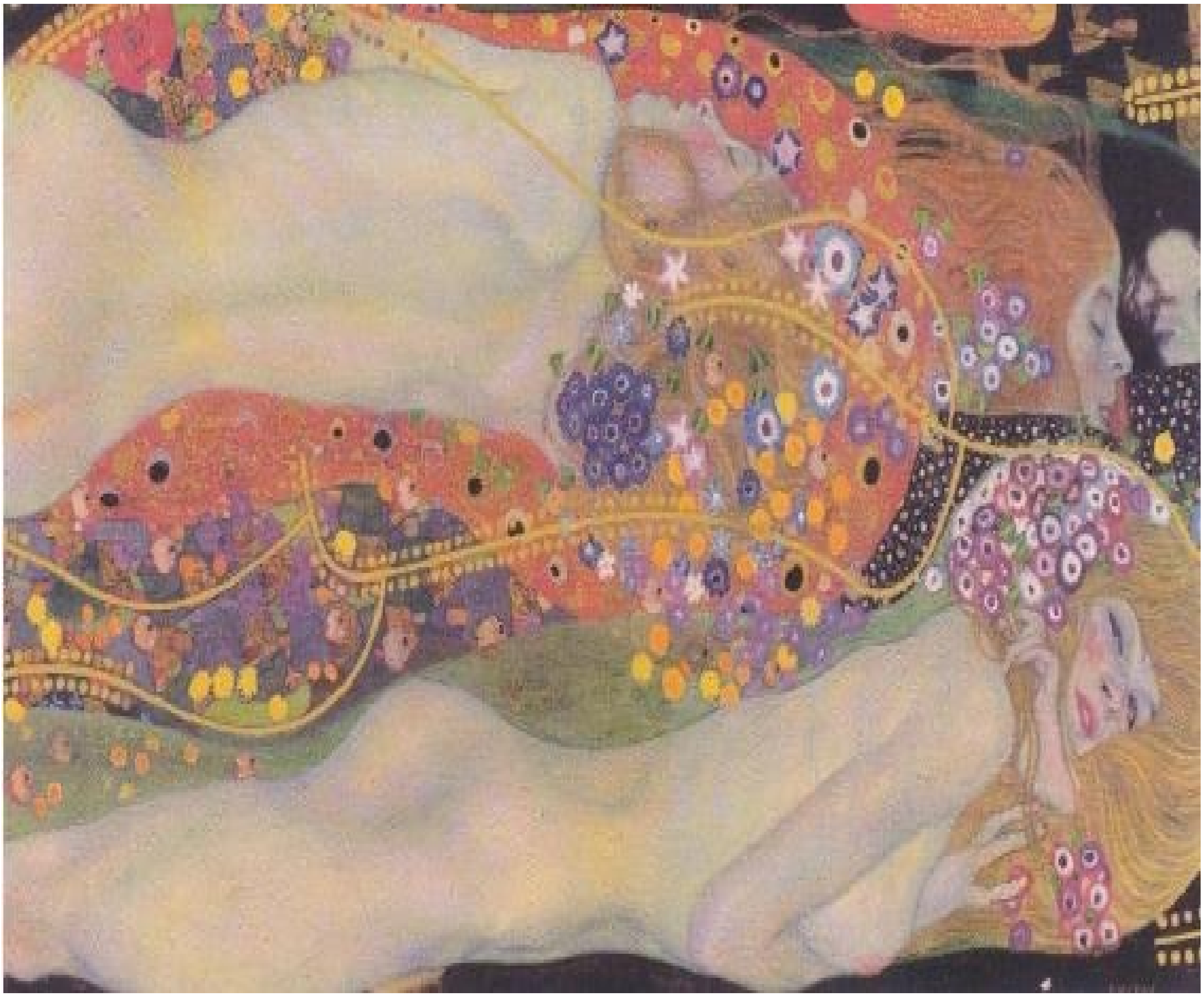
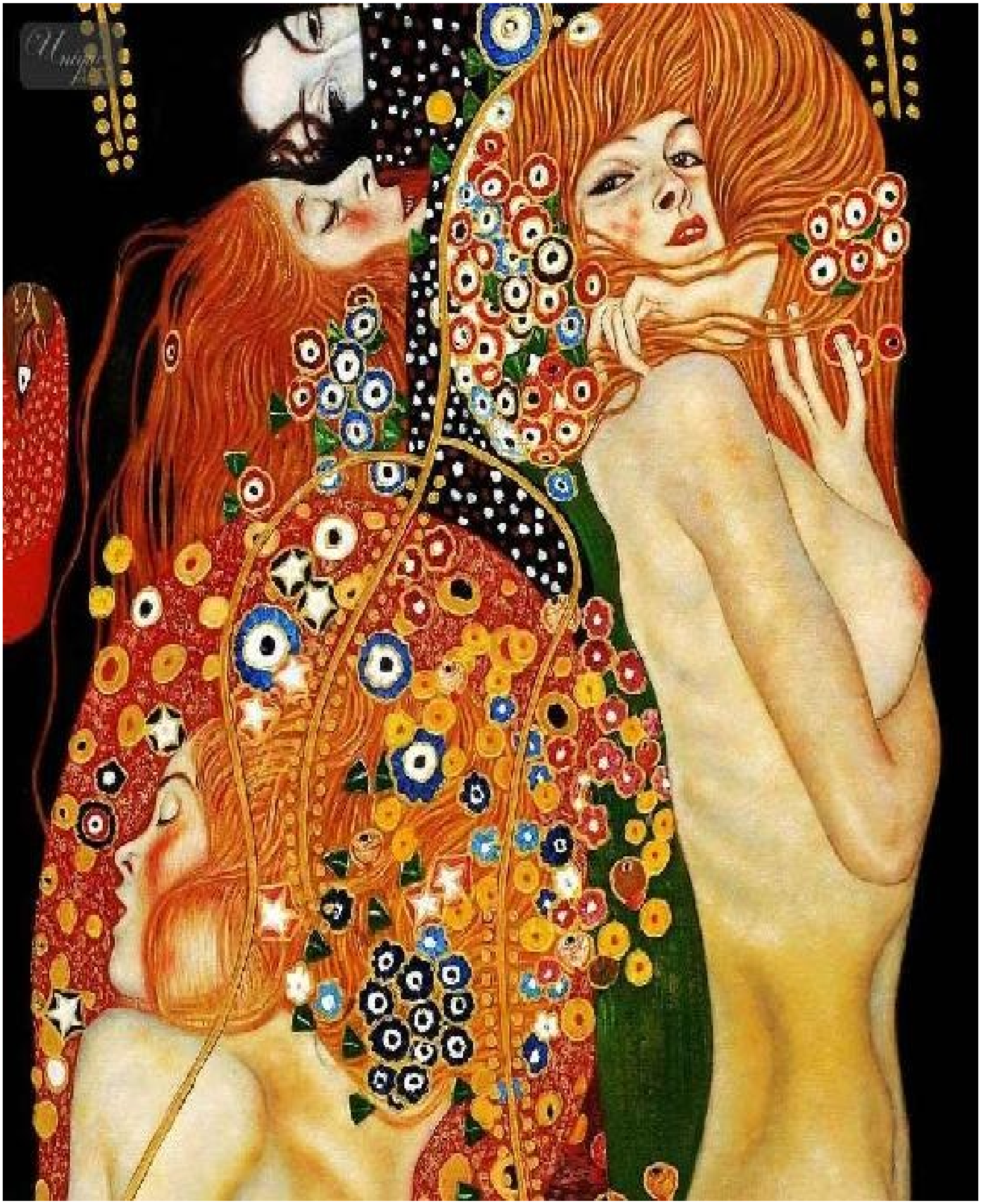


Water Snakes II, 1904



Detail of Water Snakes II

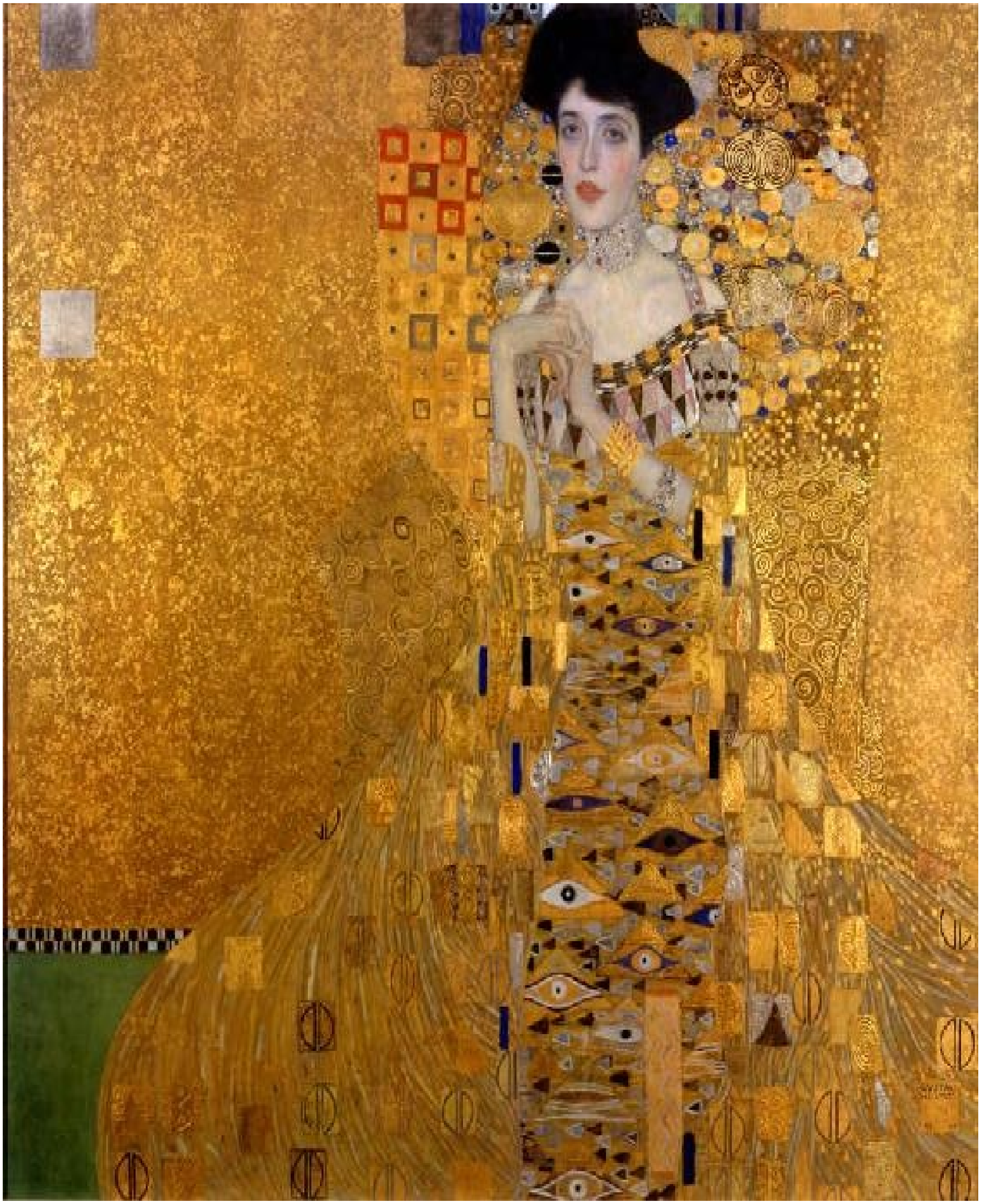
Klimt in his garden, beside his studio

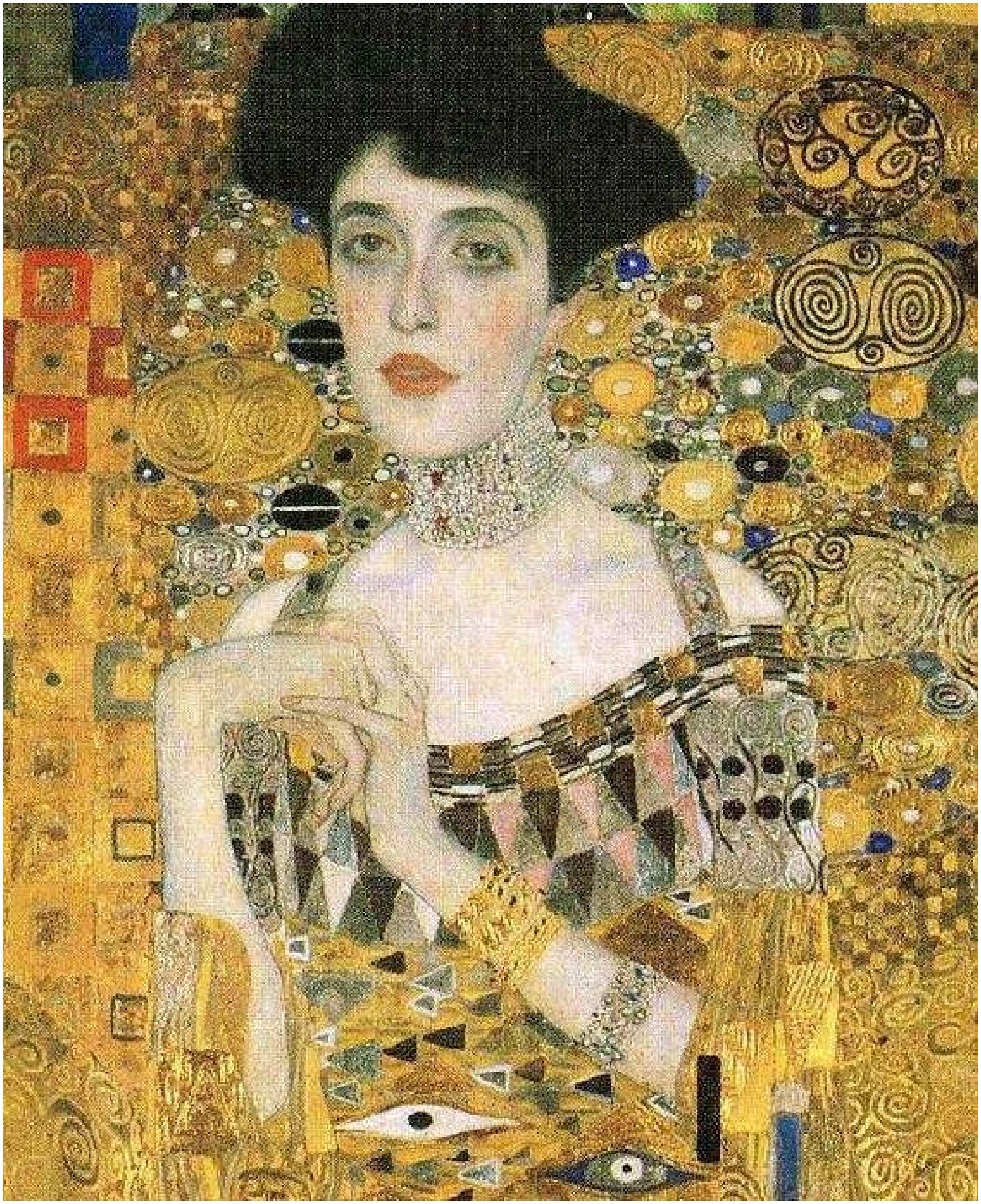
PORTRAIT OF ADELE BLOCH-BAUER I

This was the first of two portraits Klimt painted of Adele Bloch-Bauer, which is now regarded by some as the final and most fully representative work of his golden phase. Klimt took three years to complete the painting in 1907, with preliminary drawings dating from 1903. The canvas measures 54” x 54”, a perfect square, which the artist favoured in many of his later compositions. Once again the painting displays elaborate and complex ornamentation, as seen in the *Jugendstil* style. As a member of the Vienna Secession, a group of artists aspiring to break away from the traditional way of painting, Klimt was keen to produce artworks that utilised symbolism and eschewed the restraints of naturalism.

The portrait was commissioned by Adele’s husband, Ferdinand Bloch-Bauer, a wealthy industrialist, who had made his fortune in the sugar industry and was a great patron of the arts, often supporting Klimt’s work. Adele Bloch-Bauer became the only model who was painted twice by Klimt when he completed a second picture of her, *Adele Bloch-Bauer II*, in 1912. Years later, Adele Bloch-Bauer, in her will, had requested her husband to donate the Klimt paintings to the Austrian State Gallery upon his death; she had died in 1925 from meningitis. With the outbreak of World War II, her widowed husband had to flee to Switzerland.

Adele Bloch-Bauer I was appropriated by the Nazis, and its ownership was subsequently contested between the heirs of the original owners and the Austrian state, finally being settled by a panel of Austrian judges in favour of the family members. According to press reports, the work was later sold for $135 million to Ronald Lauder for his Neue Galerie in New York City in June 2006, which made it at that time the most expensive painting. *Adele Bloch-Bauer I* has been on display at the gallery since July 2006.





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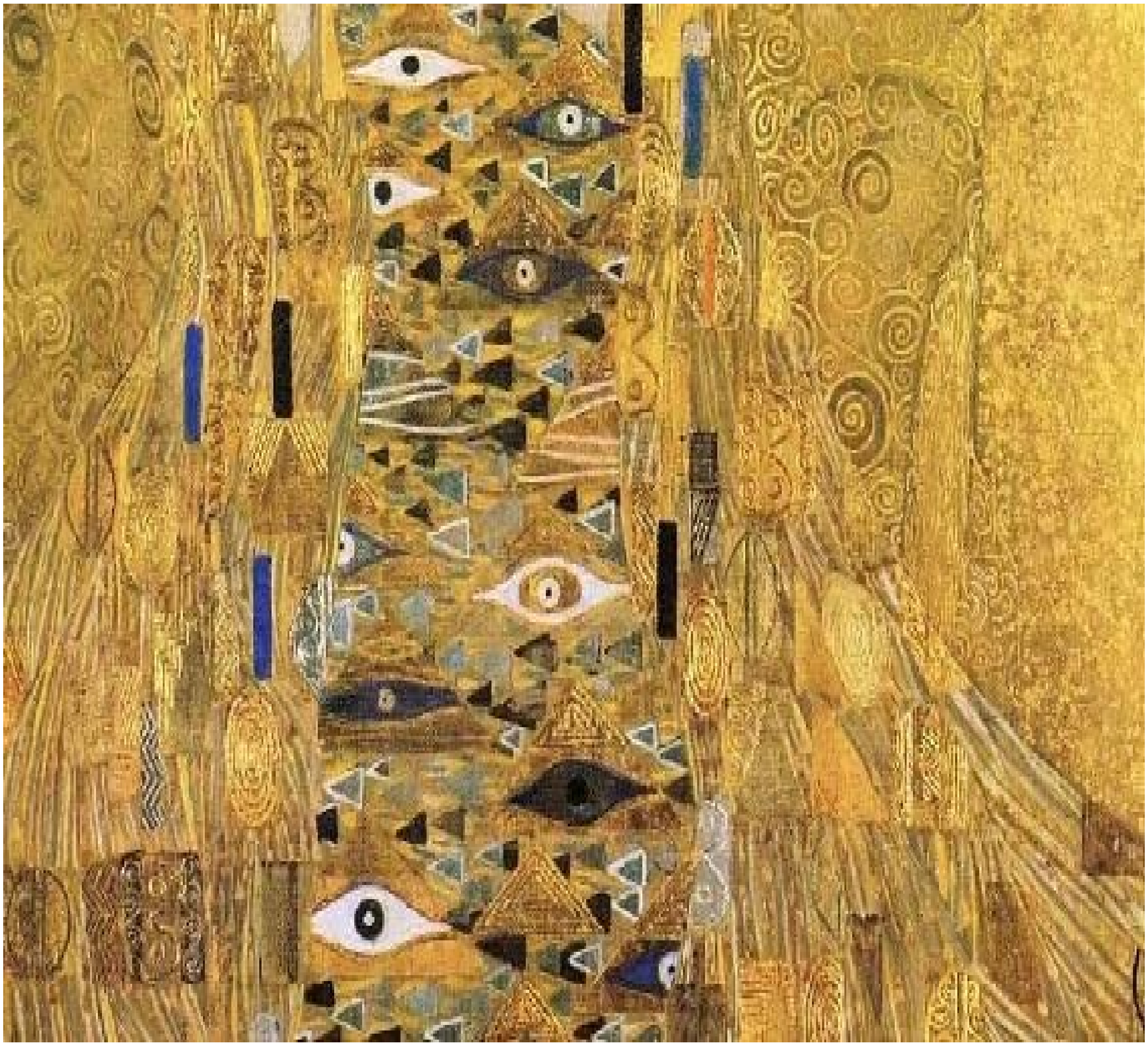

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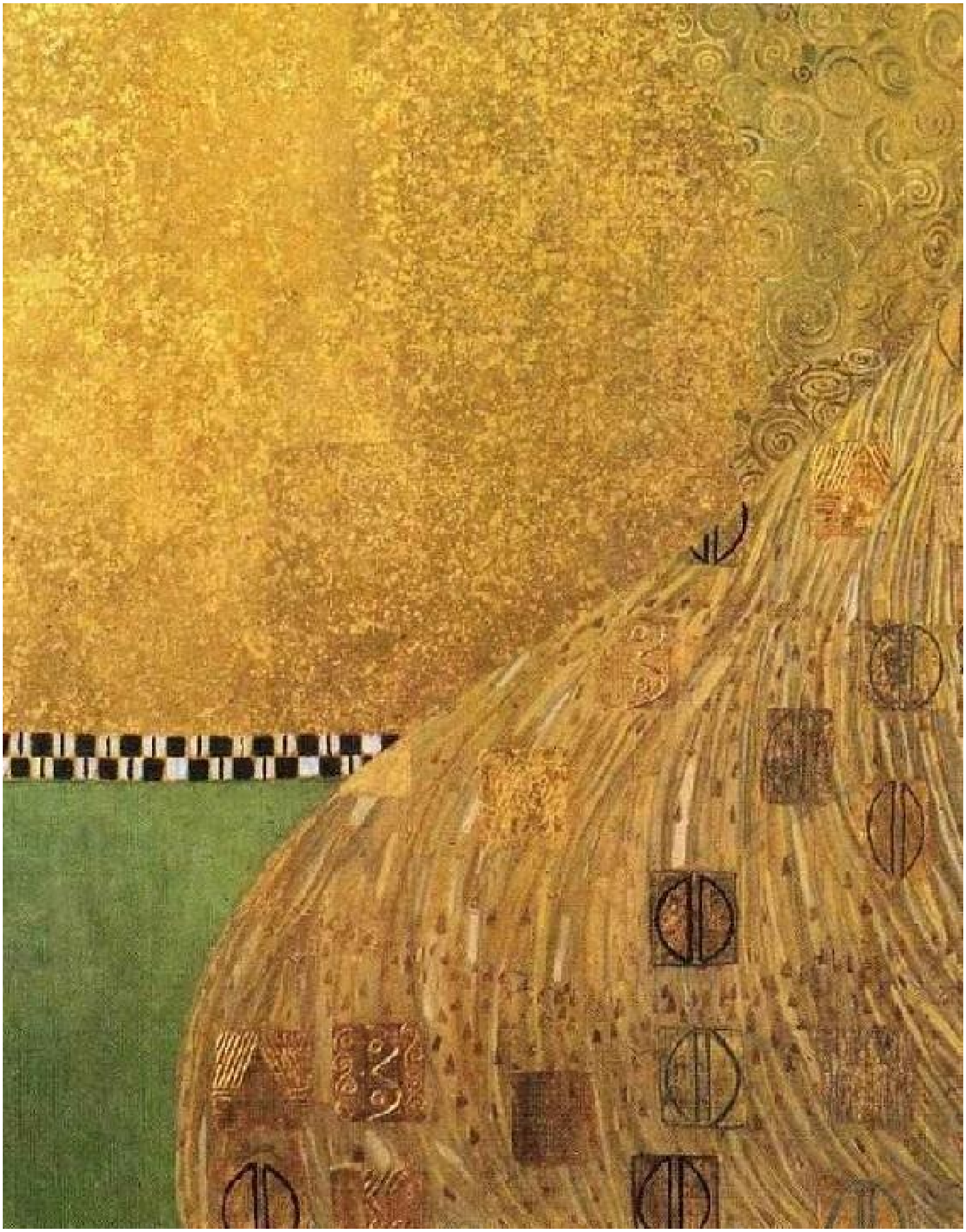

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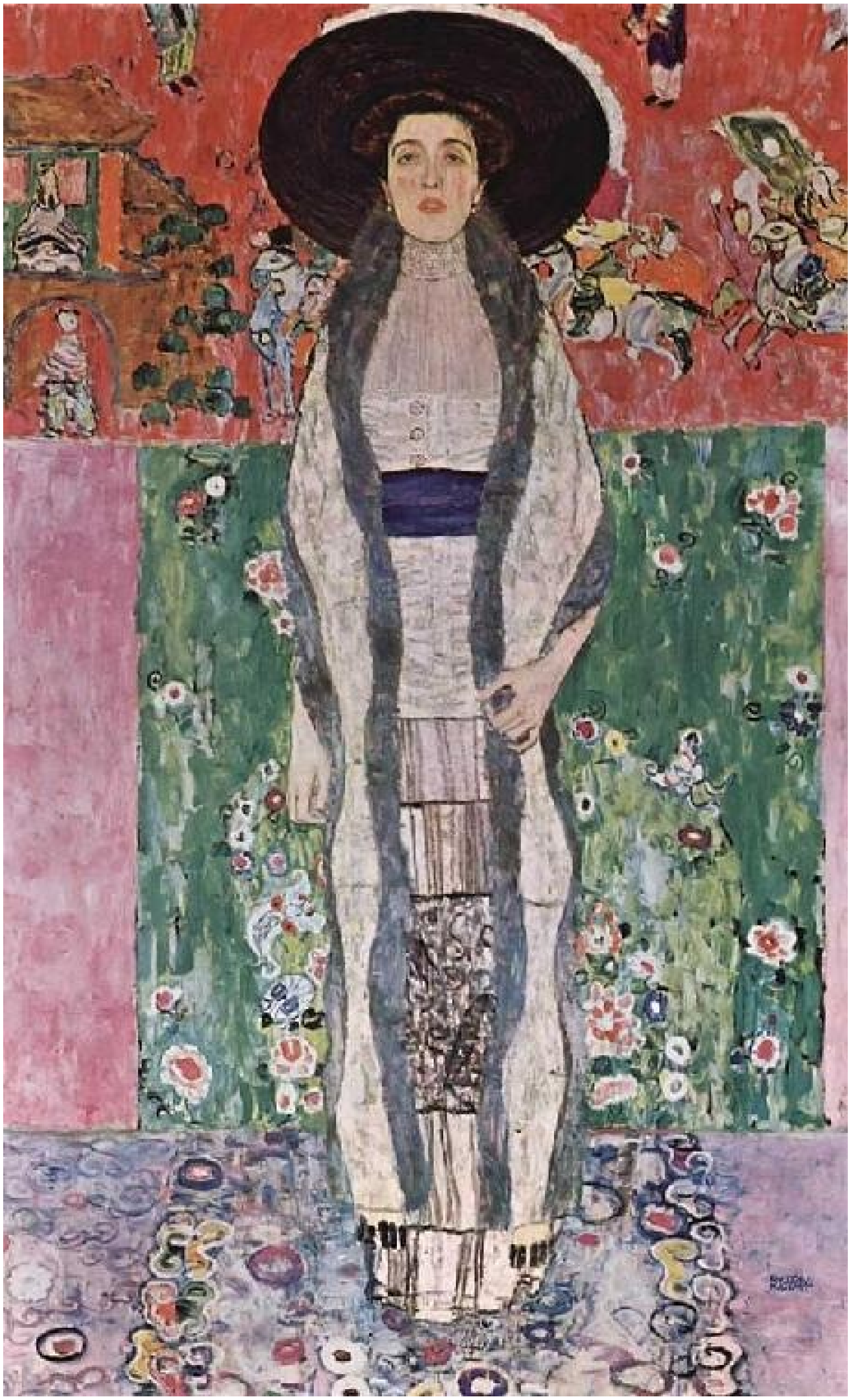


Adele Bloch-Bauer II, 1912

THE KISS

The Kiss is widely regarded as one of the most famous images of twentieth century art. Frequently reproduced, it portrays the embodiment of love in a single, beautiful image of an embrace shared between two lovers. The rapt face of the woman, the protective adoration of her lover and their oblivion to everything else convey the sense of a total love, which has resonated with audiences across the world since its first unveiling in 1909, when it was enthusiastically received and immediately found a buyer.

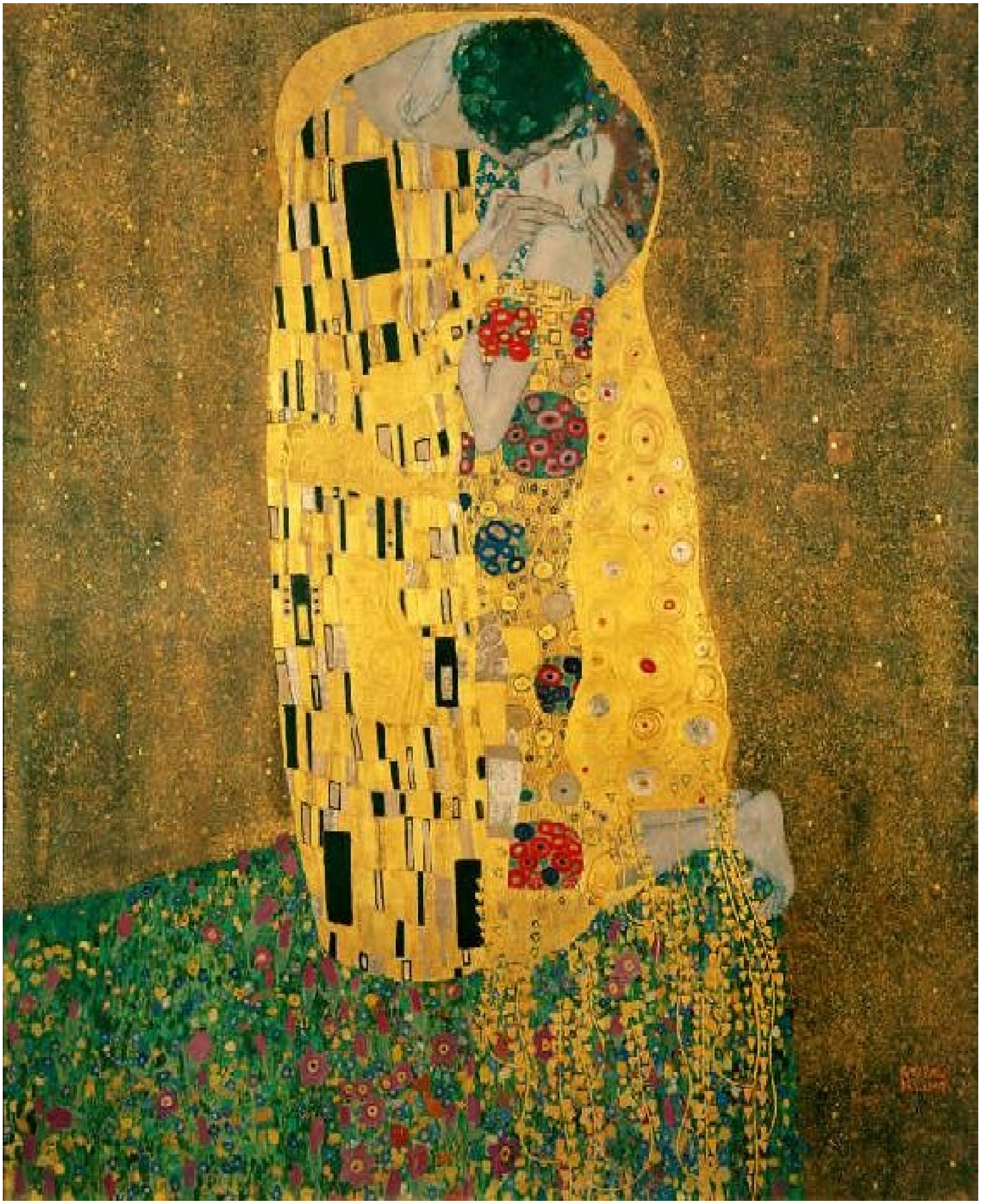
In the composition, once again a perfect square, the couple's bodies are entwined in elaborate robes, decorated in a style influenced by both linear constructs of the contemporary Jugendstil style and the organic forms of the earlier Arts and Crafts movement. Now housed in the Österreichische Galerie Belvedere museum in the Belvedere palace, Vienna, *The Kiss* is widely considered a masterpiece of the early modern period and Klimt's most famous work.

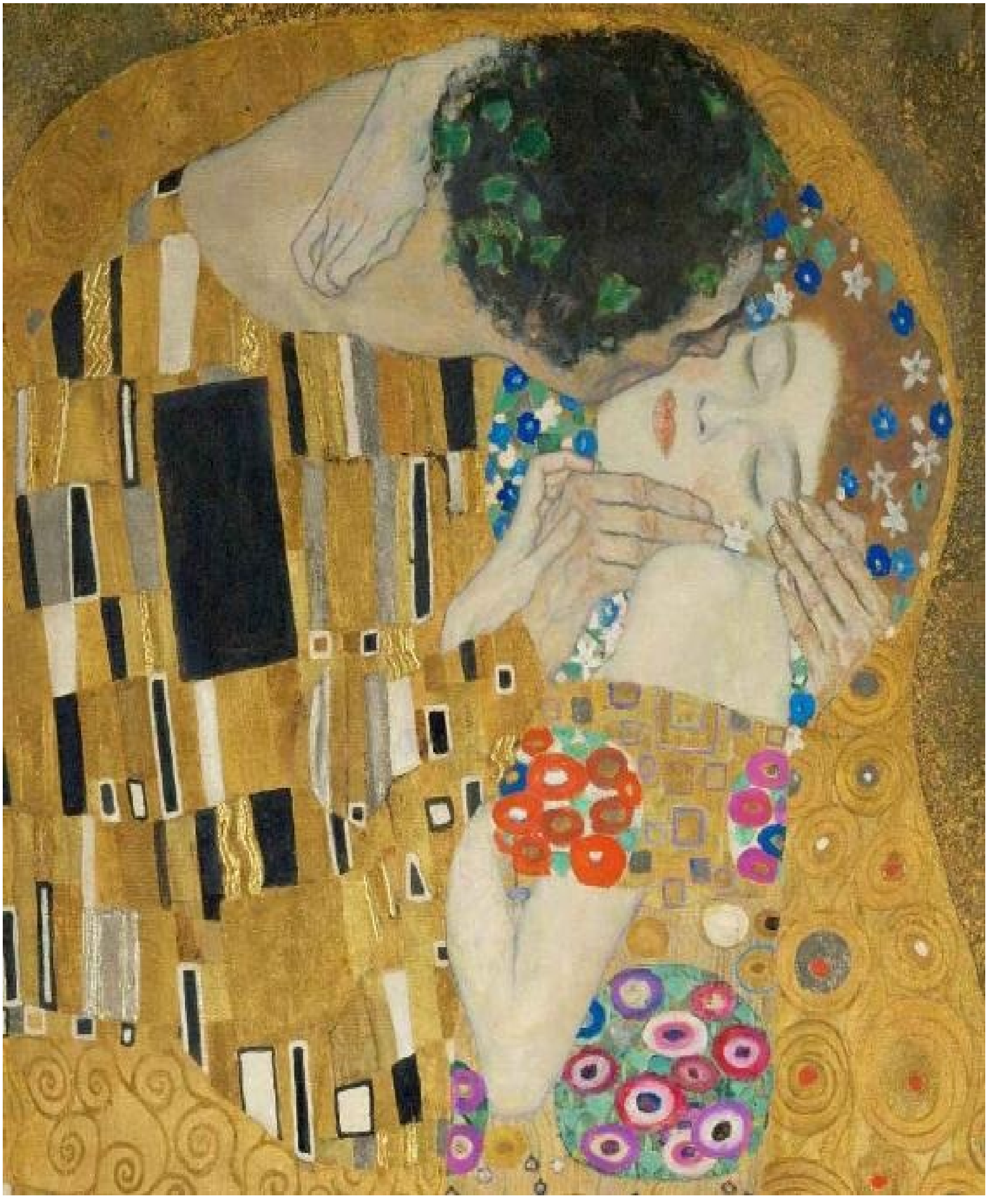
The use of gold leaf recalls medieval "gold-ground" paintings and illuminated manuscripts, as well as earlier mosaics, whilst the spiral patterns in the clothes recall Bronze Age art and the decorative tendrils seen in Western art since before classical times. The man's head appears very close to the top of the canvas, unlike traditional Western compositions, reflecting the influence of Japanese prints, as does the very simplified frieze-like composition. *The Kiss* owes much to the Byzantine mosaics in Ravenna that Klimt had seen on his travels in Italy. The use of gold for the figure, the background and the fragmenting of forms into small patterns are strongly reminiscent of the mosaic technique.

The two figures are situated at the edge of a patch of flowery meadow. The man wears a robe with black and white rectangles, irregularly placed on gold leaf decorated with spirals. He wears a crown of vines, while the woman is depicted in a tight-fitting dress with flower-like oval motifs on a background of parallel wavy lines. Her hair is sprinkled with flowers and is worn in a fashionable upsweep, forming a halo-like circle that accentuates her face, further enhanced by a necklace of flowers. The symbols used to represent man and woman are diametrically opposed.

It is believed that Klimt himself and his life-long companion Emilie Flöge modelled for the painting, though there is no evidence to substantiate this theory.

Others suggest the female was the model known as ‘Red Hilda’, bearing a strong resemblance to the model in *Goldfish* and *Danaë*.





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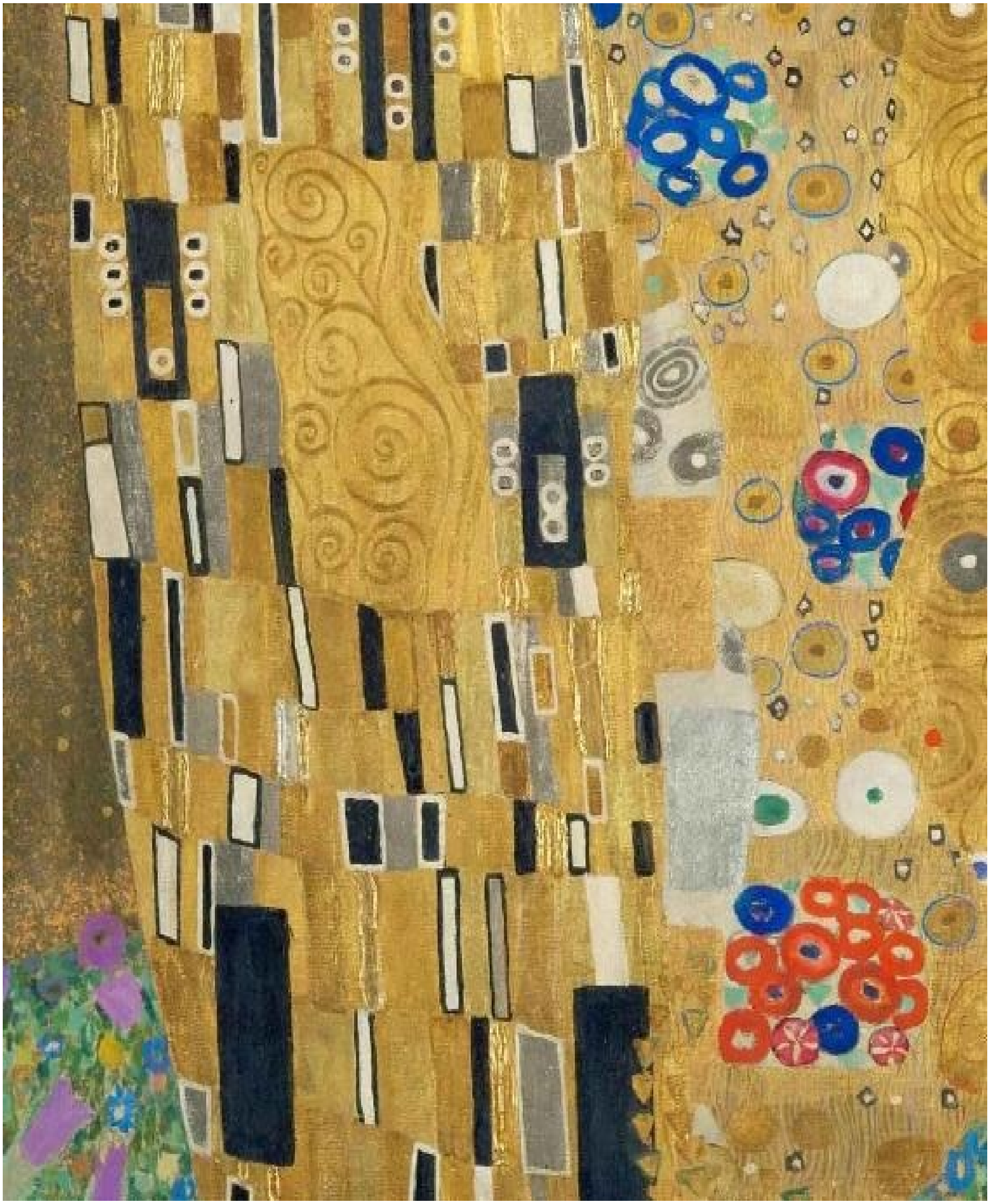

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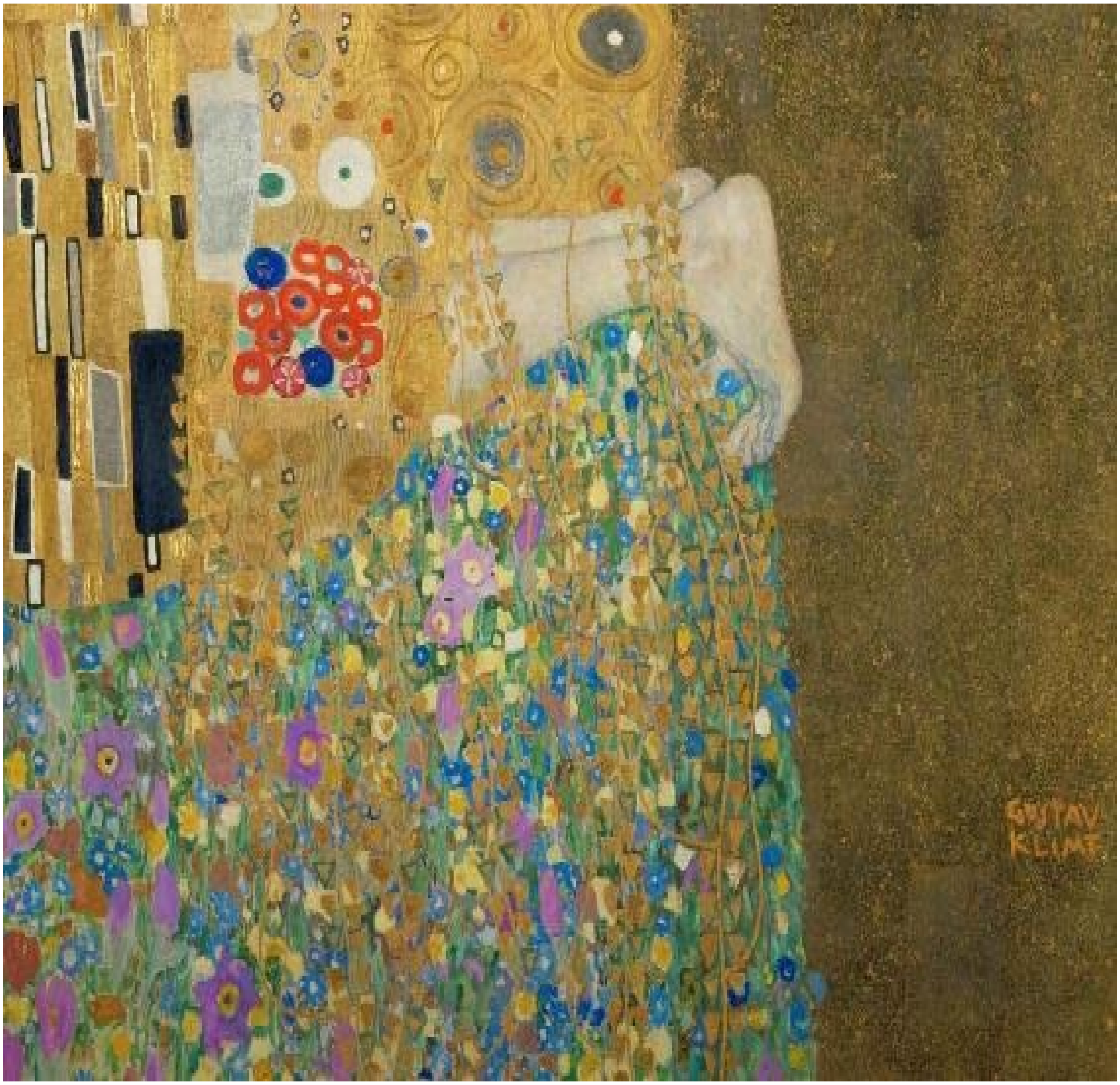
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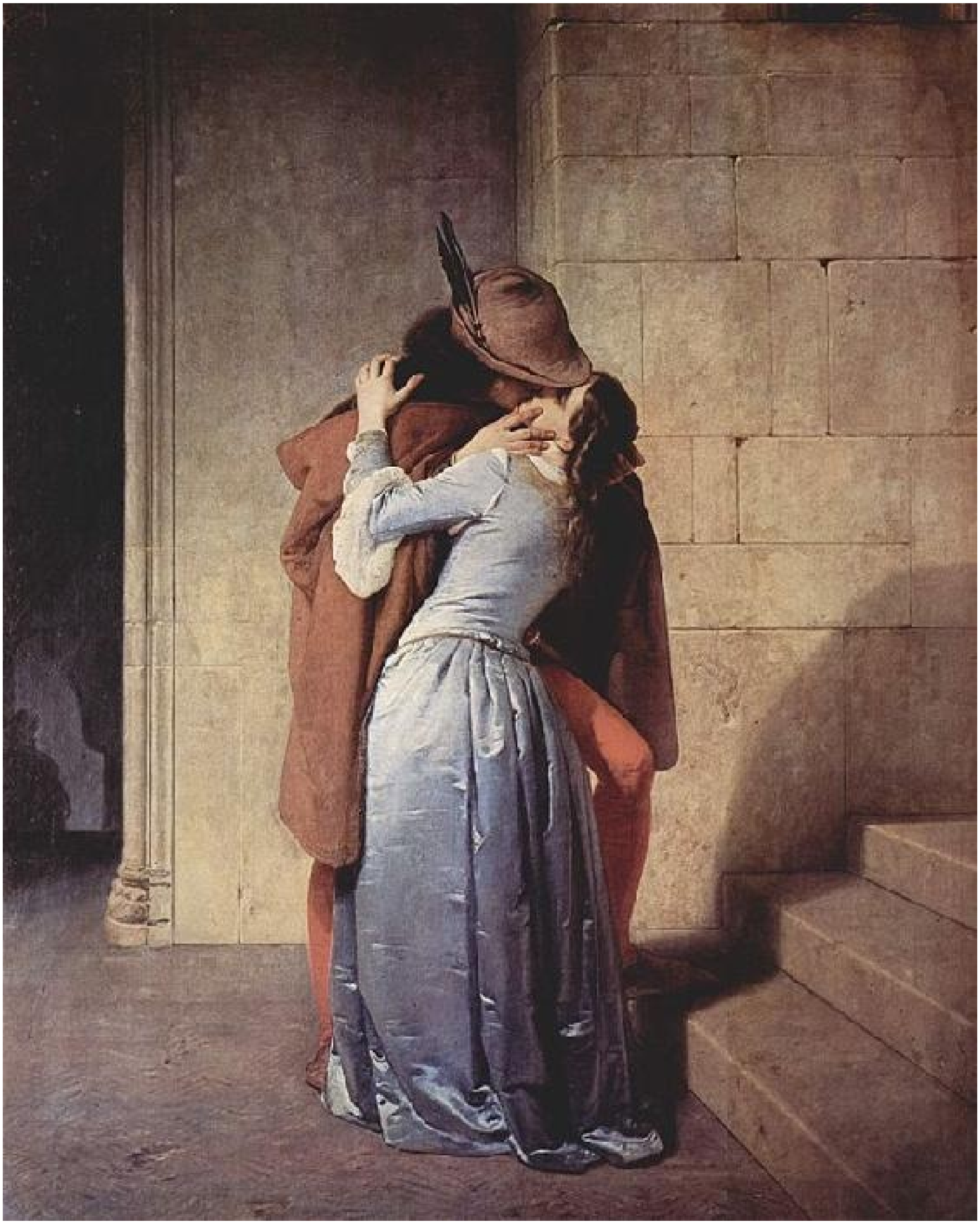
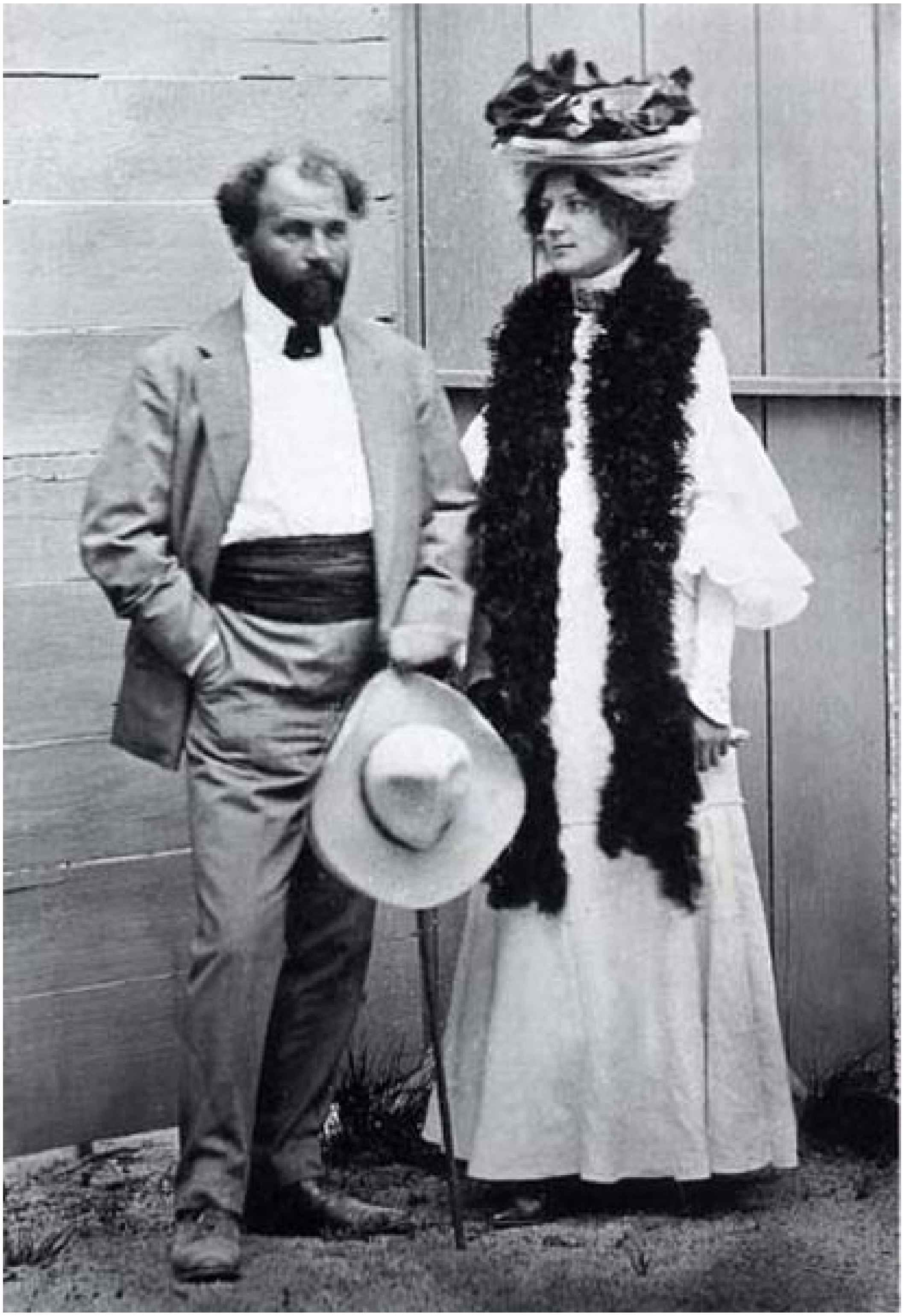


The Kiss by Francesco Hayez, 1859 — a possible source of inspiration

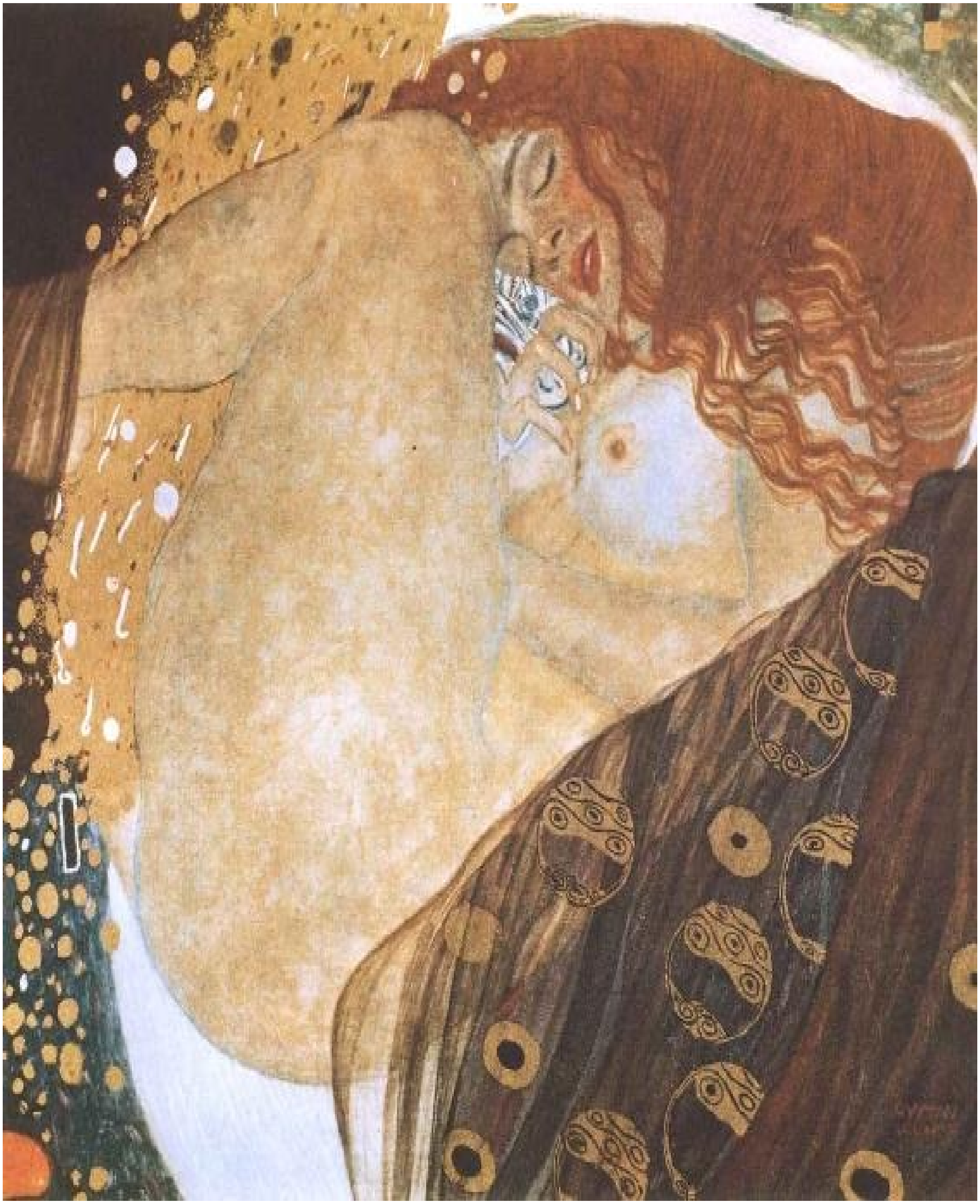


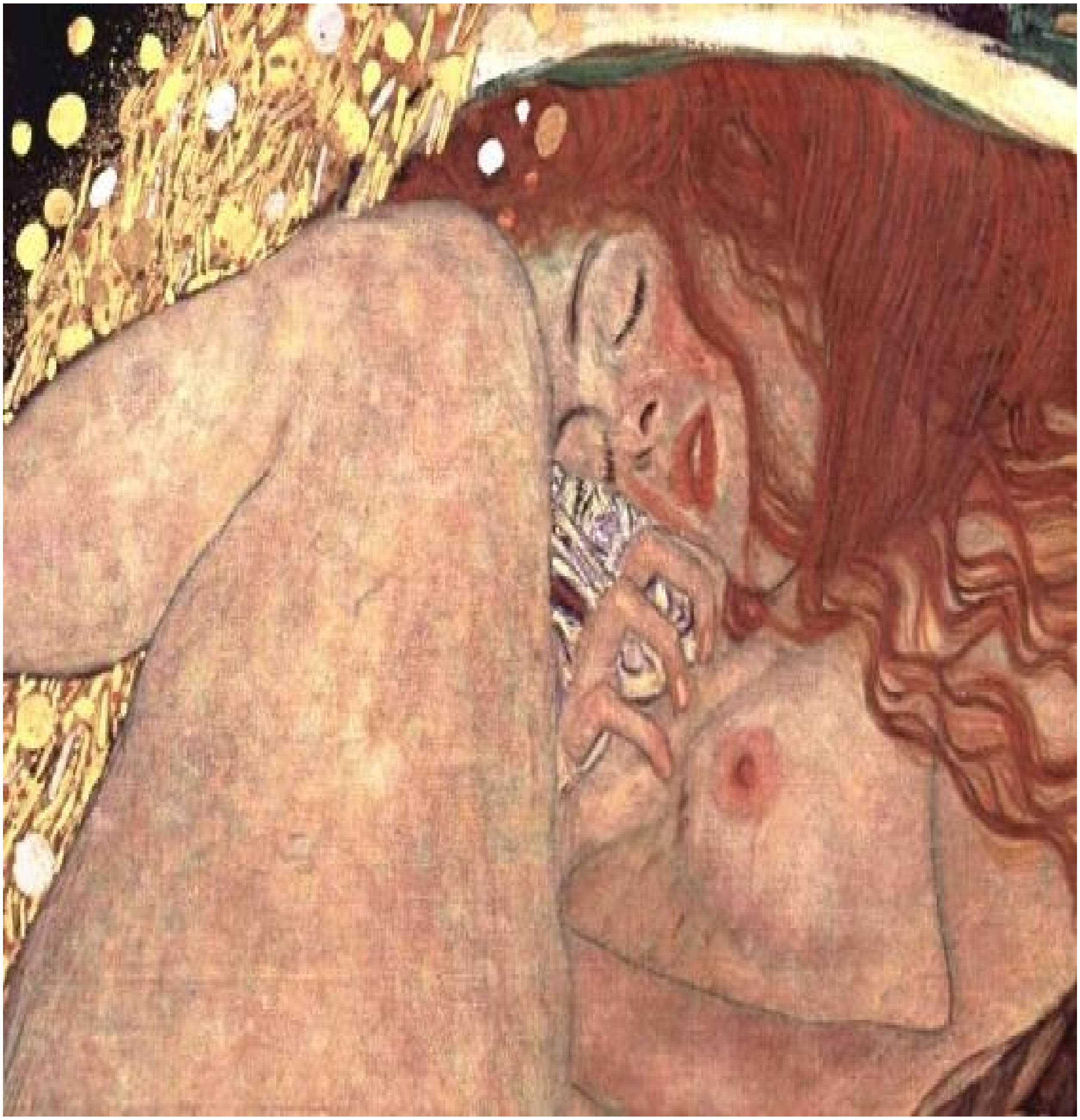
Emilie Floge and Gustav Klimt c.1905

DANAË

This 1907 image, now housed in the Galerie Würthle in Vienna, depicts the mythological maiden Danaë, who was a popular subject for artists in the early twentieth century, often used by Symbolists to represent divine love and transcendence. According to the legend, Danaë was imprisoned by her father, King Acrisius of Argos, in a tower of bronze. An oracle had told the king that he would be killed by his daughter's son. However, Zeus came to her in the form of golden rain and seduced the maiden, who later gave birth to Perseus, famed in Greek mythology for slaying the Gorgon Medusa and rescuing Andromeda.

Klimt represents Zeus as the golden rain flowing between Danaë's legs and her face clearly indicates she is aroused by the golden stream. She is curled in a sumptuous royal purple veil, in reference to her imperial lineage. Her hand is clenched, signifying her pleasure and her eyes are closed as she loses submits to her passion. This private scene is presented very close to the viewer, giving an almost voyeuristic impression to the canvas.





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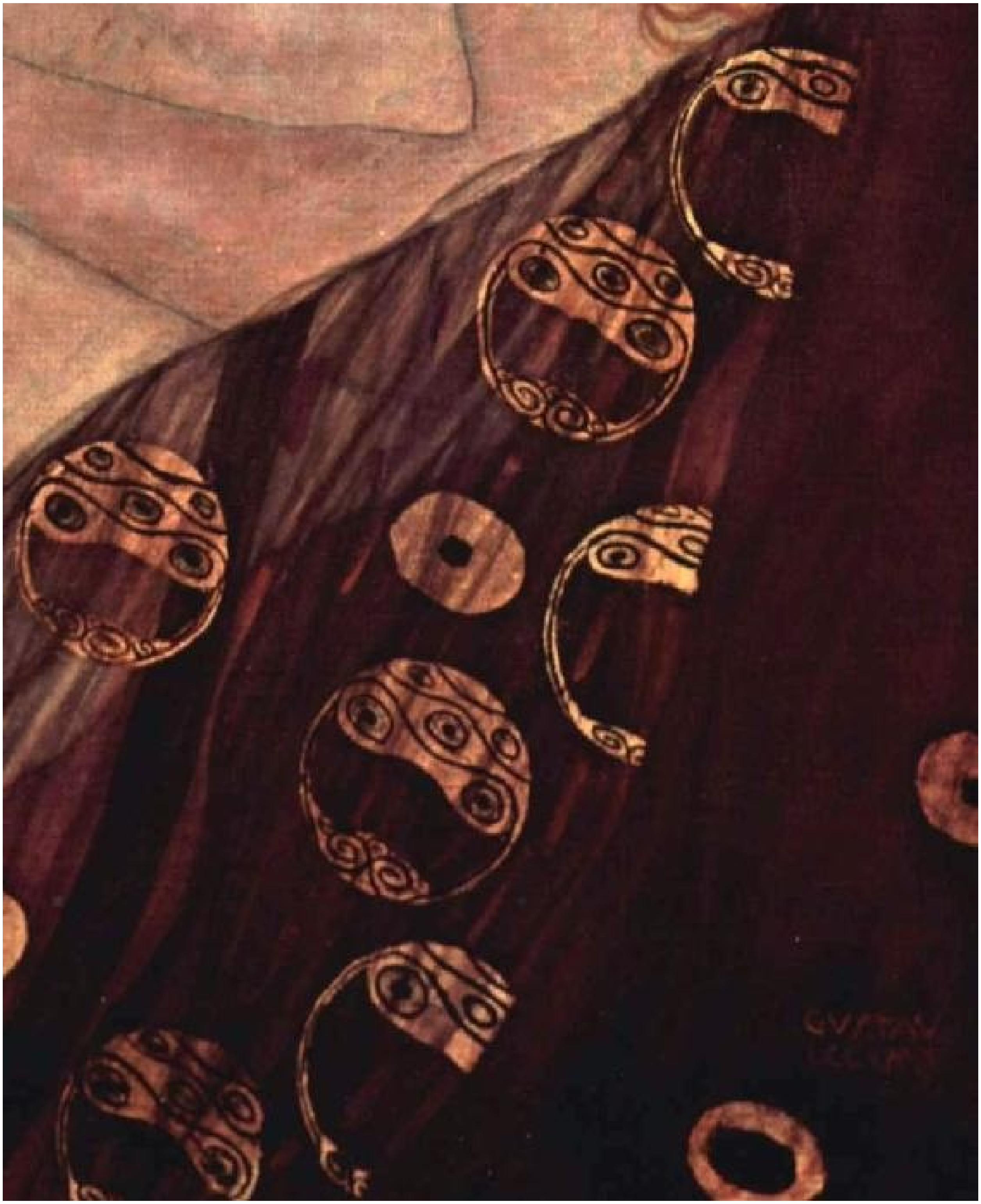

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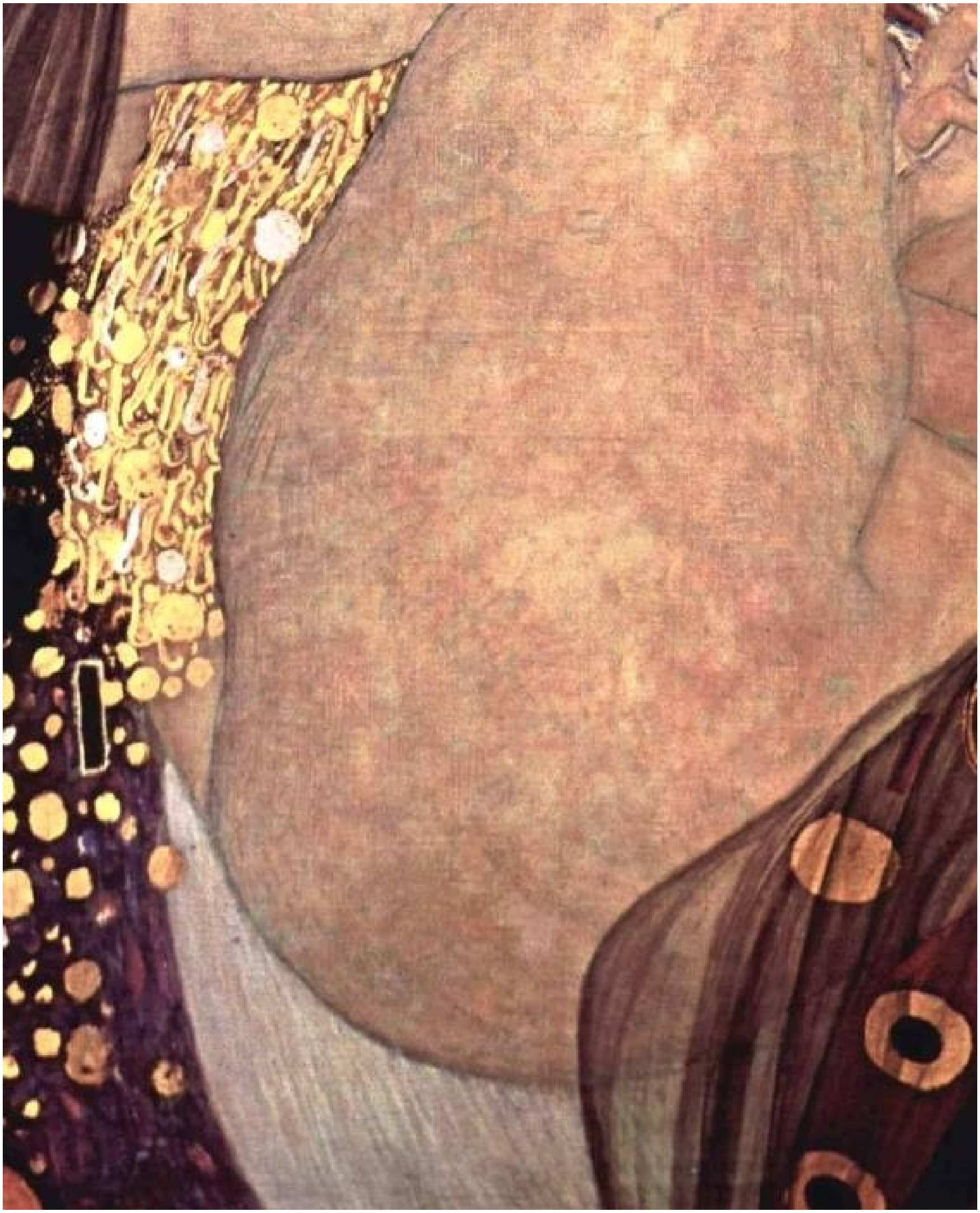

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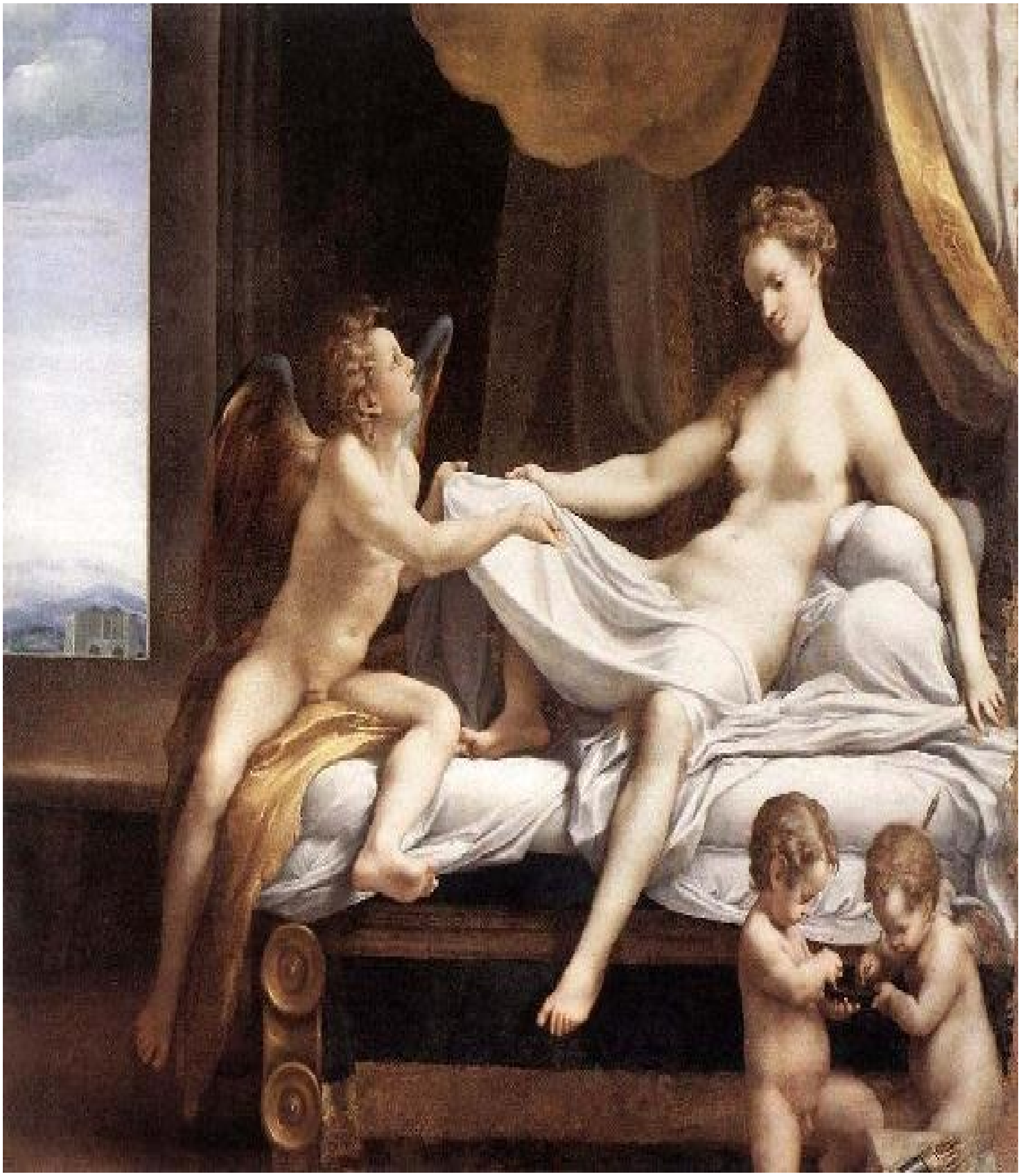


Danaë by Correggio, 1531. The controversially erotic canvas was a likely source of inspiration to Klimt.

GUSTAV
KLIMT
1914

Klimt, 1914

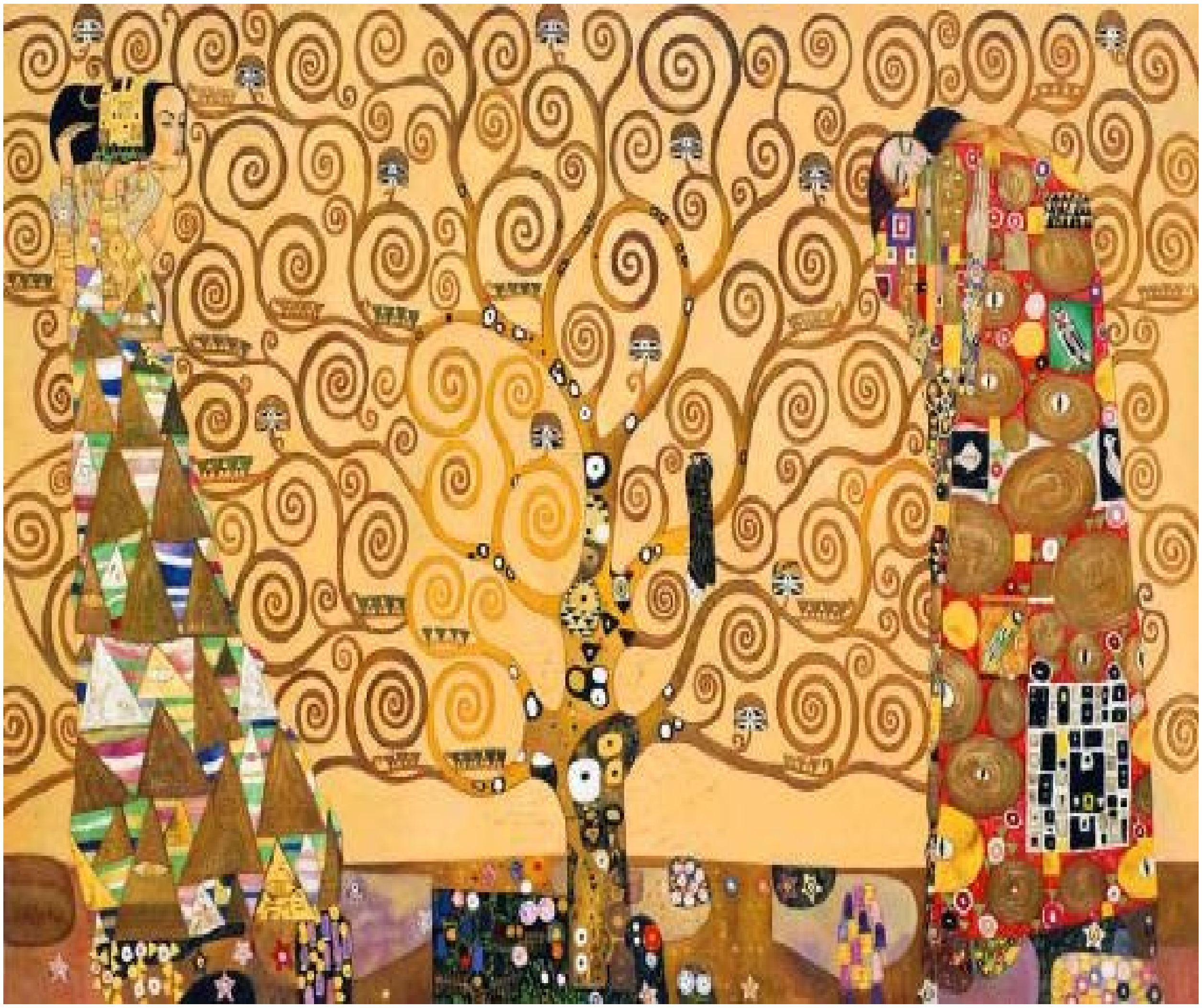
TREE OF LIFE

The *Tree of Life* is the central panel for Klimt's mural at the Palais Stoclet in Brussels, a private mansion built by the architect Josef Hoffmann between 1905 and 1911 for the banker and industrialist Adolphe Stoclet. The interior of this building was decorated with marble panelling and artworks, including friezes by Klimt Ludwig Heinrich Jungnickel. The Palais Stoclet boasts an integration of architects, artists and artisans, making it a unique example of Gesamtkunstwerk, one of the defining characteristics of Jugendstil. The whole panel designed by Klimt for the palace reveals various influences, including Byzantine mosaic art, Japanese prints and Egyptian culture, as demonstrated by the posture of the figures and the iteration of the decorative motifs.

The Tree of Life is an important symbol used by many theologies and philosophies across the world, signifying the connection between heaven and earth and the underworld. Klimt depicts the tree with swirling branches, suggesting the continuance and perpetuity of life. The branches twist and undulate, creating a tangle of branches and fragile threads, conveying an allegorical expression of life's complexity. The tree is mentioned in the Book of Revelation, as a symbol of the golden age of man. Klimt includes the biblical reference of a black bird in the canvas, which symbolises death, an integral part of the life cycle.

With its branches reaching for the sky, the tree of life spreads into the earth, connecting between heaven and earth. The tree reaching for the sky is a symbol of man's eternal yearning for more, whilst his roots are bound to the earth. Klimt also identifies the tree with the underworld, hinting at the final determinism governing over all living beings, which are destined to return to the earth.

To the left of the tree, Klimt personified *Expectation* as a *femme fatale*, dancing beneath one of the branches. Adolphe Stoclet was a keen collector of oriental art and Klimt's decoration of the figure is clearly in keeping with his patron's taste. To the right of the tree, the artist depicted *Fulfilment* as a representation of a man and woman embracing, reminiscent of *The Kiss*, with the man was again looming above the woman, who appears to submit to her passion. Klimt works in mosaic patterns to the mural, demonstrating new ideas he had picked up during his visit to Ravenna.



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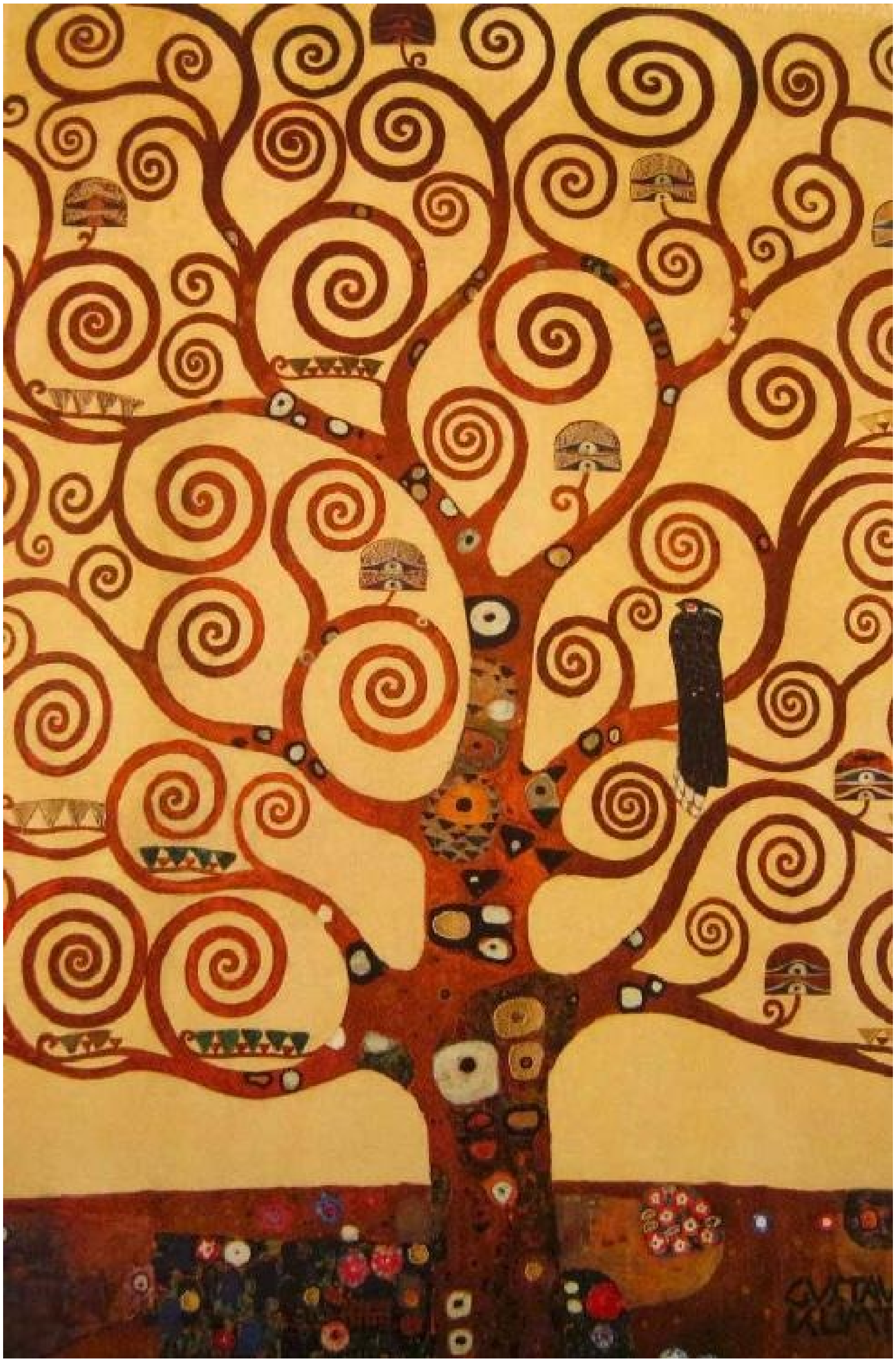

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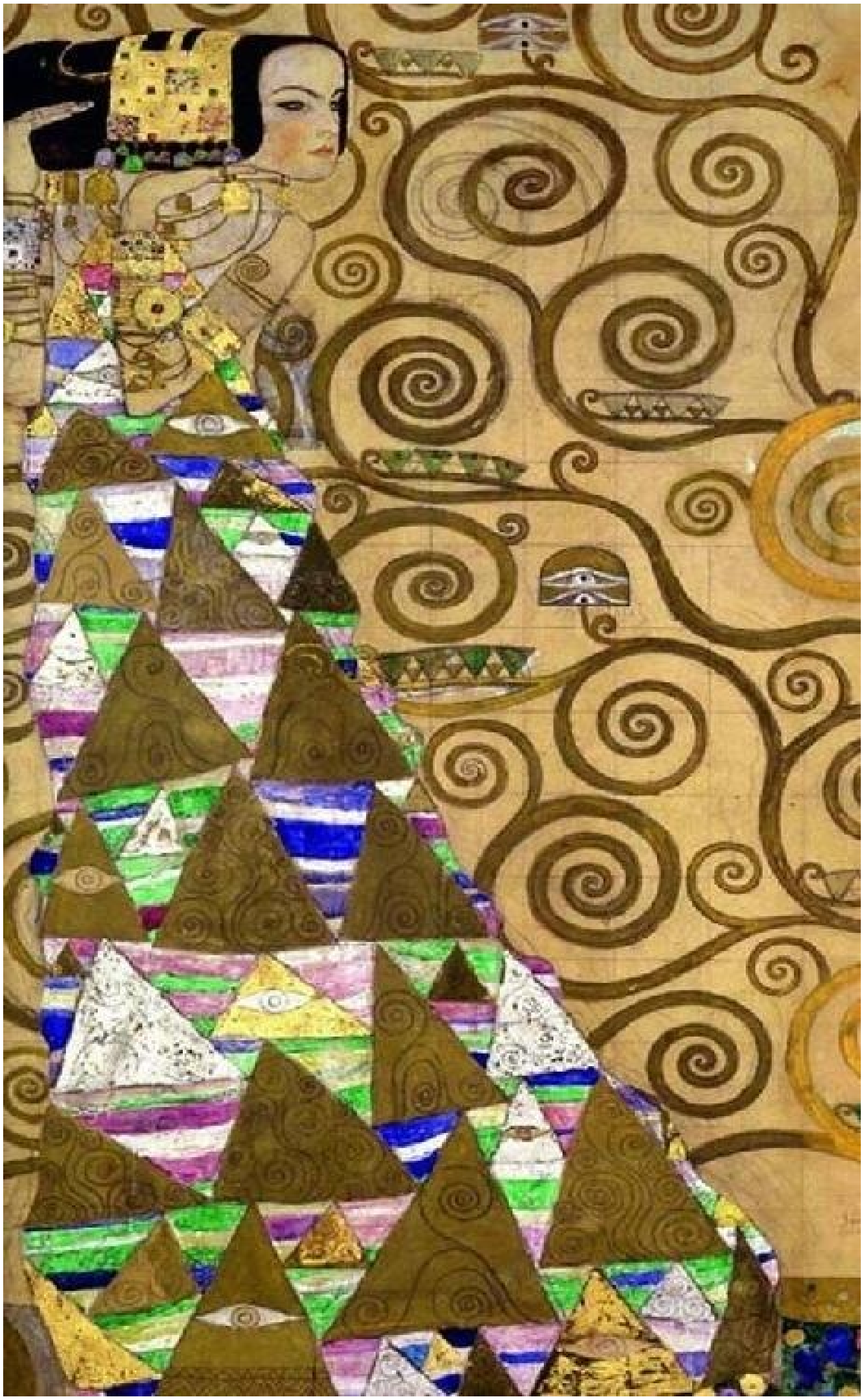

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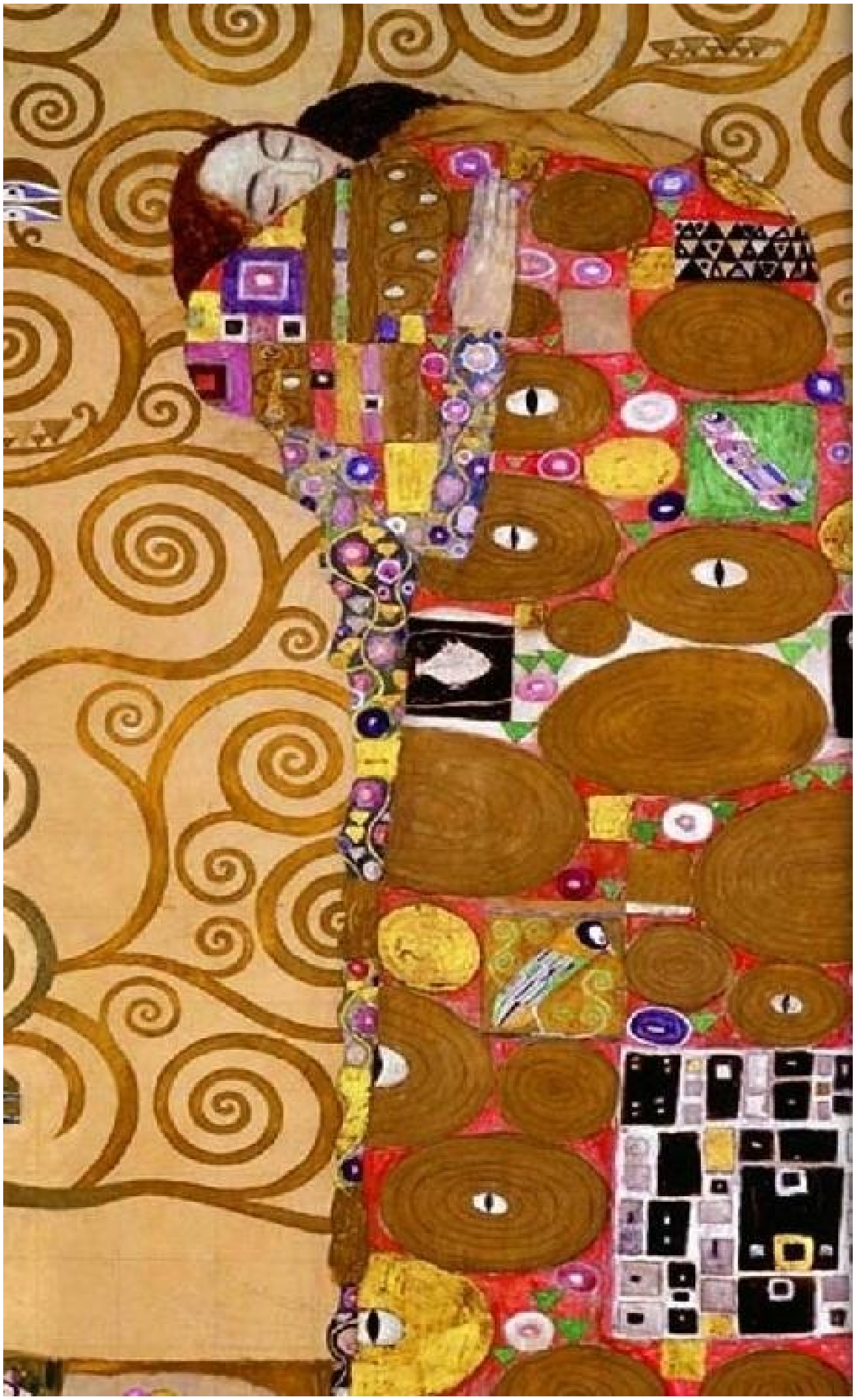

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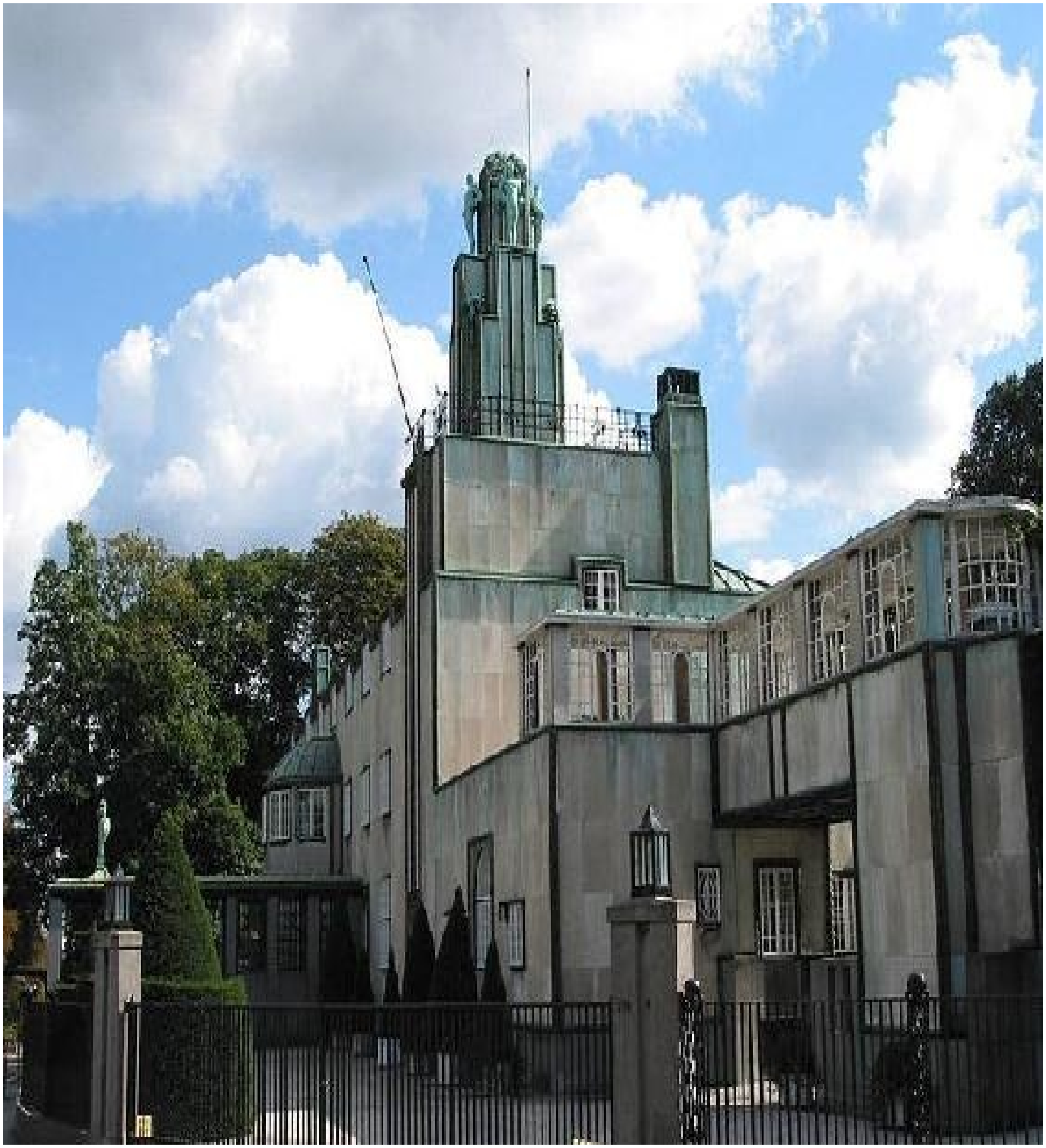
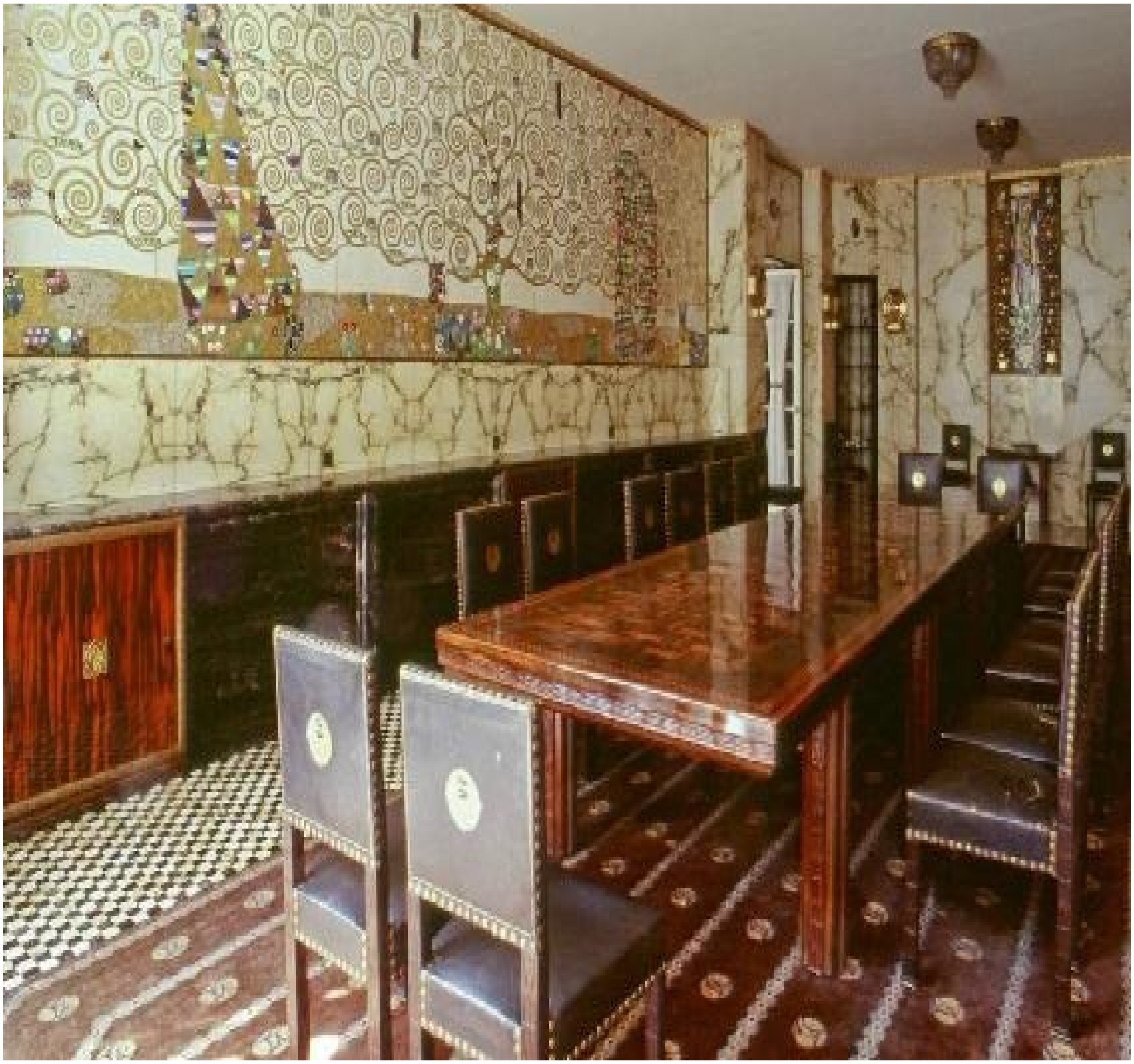
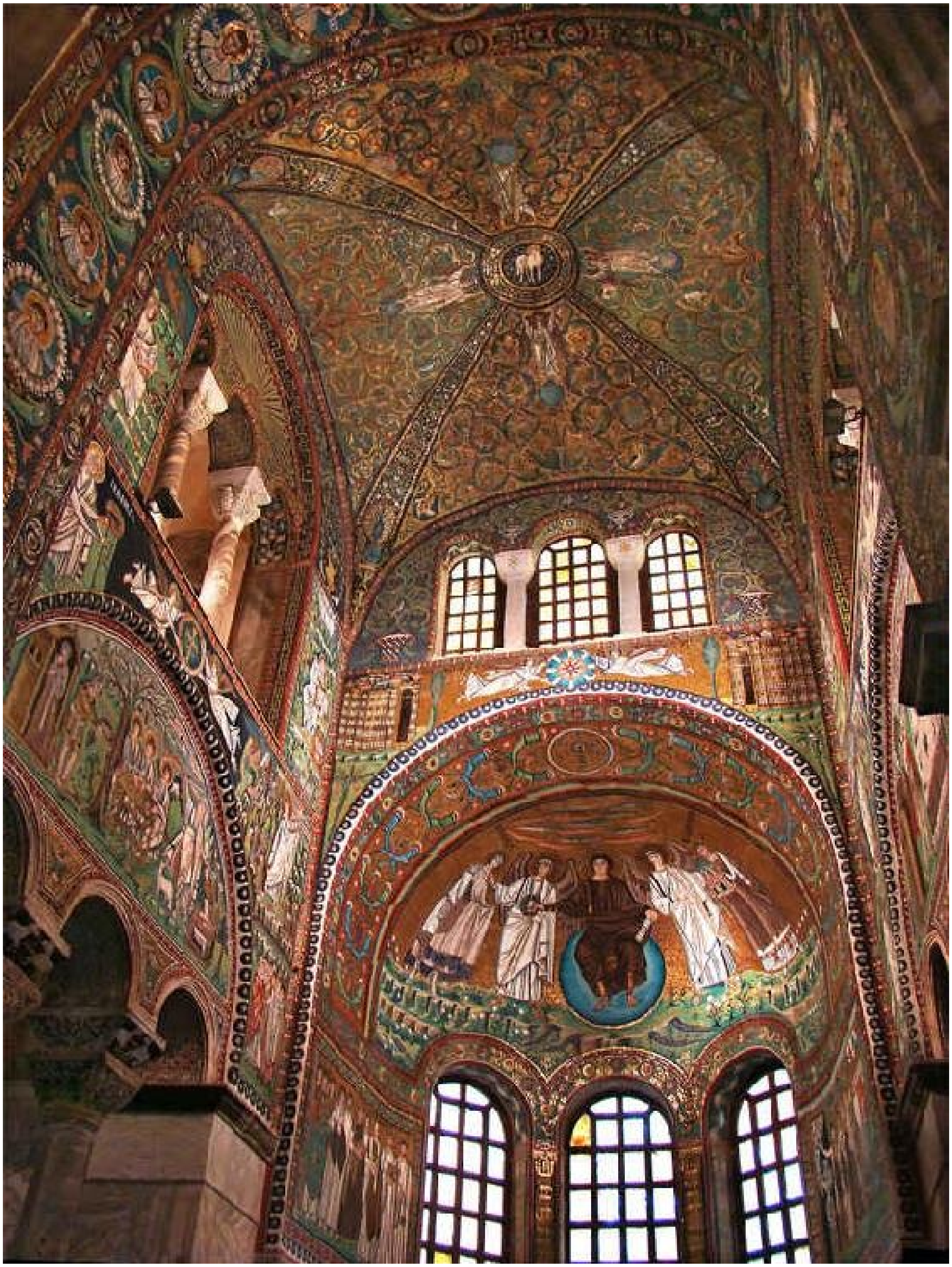


Stoclet Palace, Hoffmann, Brussels



The painting in situ

Basilica of San Vitale in Ravenna, Italy. It was in this church that Klimt was greatly inspired by the Byzantine mosaics that would later influence his symbolic works.

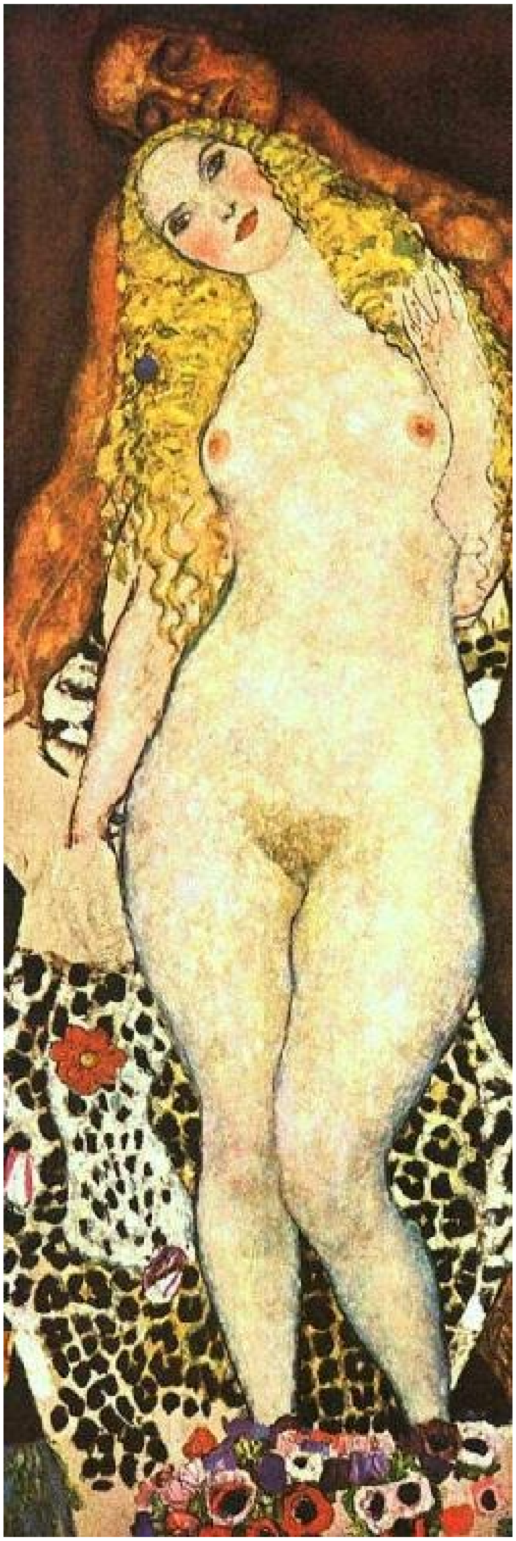


The mosaics inside the church

Klimt with his beloved cat, c. 1916

ADAM AND EVE

Left incomplete at the time of the artist’s death, this 1918 canvas depicts the biblical Eve, as to be expected from Klimt’s oeuvre, very much at the forefront, whilst Adam is subjected to the back of the painting, literally in the darkness of her shadow. Klimt depicts Eve with a reclined head, bearing a sweet, though enigmatic smile. Adam’s eyes are closed, as though in submission to the dominant female. The lower section of the canvas is illustrated with flowers and background decorativism, whilst the figures are contraposed to a monochrome backdrop, revealing the influence of Egon Schiele, Klimt’s protégé, whose synthesis of strained lines is evident in the work.



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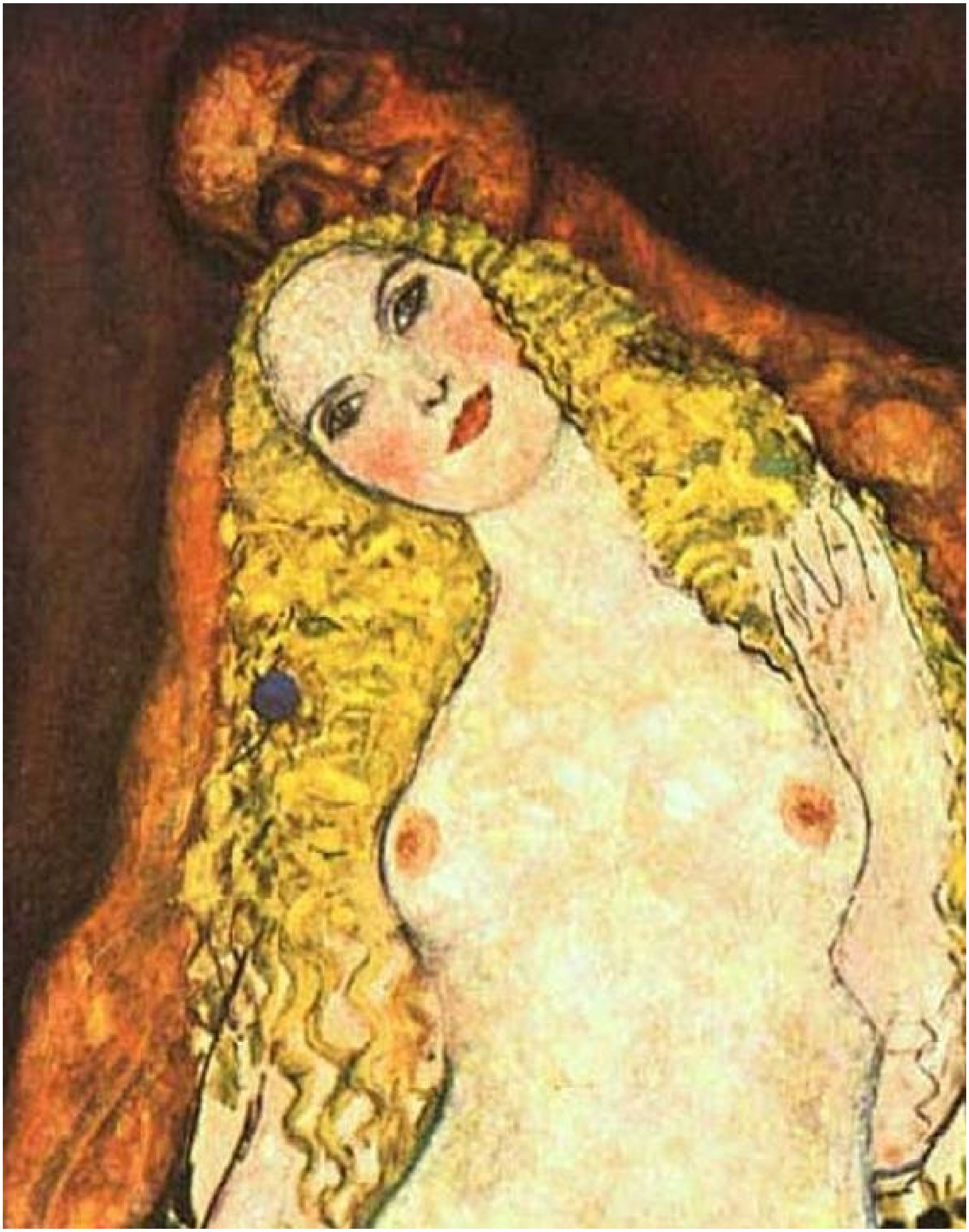

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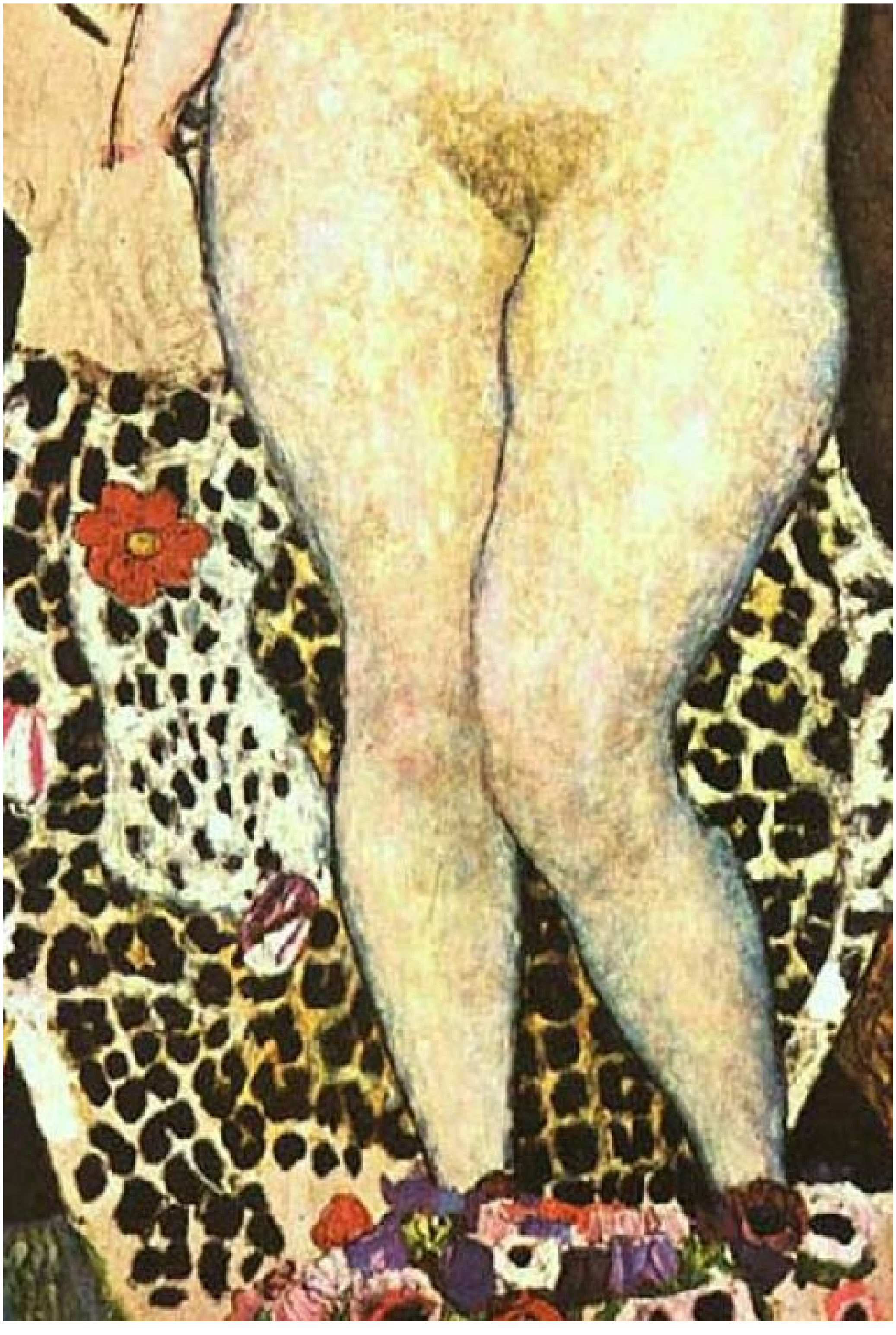

Detail

EGON
SCHIELE
1914
ANT
105

Egon Schiele, 1914

The Paintings

Klimt Villa, Vienna — during the last seven years of his life, the artist rented this villa, situated within a wild garden of flowers and fruit trees.

THE COMPLETE PAINTINGS

The paintings are collected in chronological order. Some works are now lost, having been destroyed in the Second World War, and so they can only appear as black and white photographs.

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Buchenhain
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Poster for the first exhibition of the Secession (Theseus and Minotaur)
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The Longing for Happiness Finds Repose in Poetry
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Tragedy
Tragedy
Two Girls with an Oleander
Water Castle
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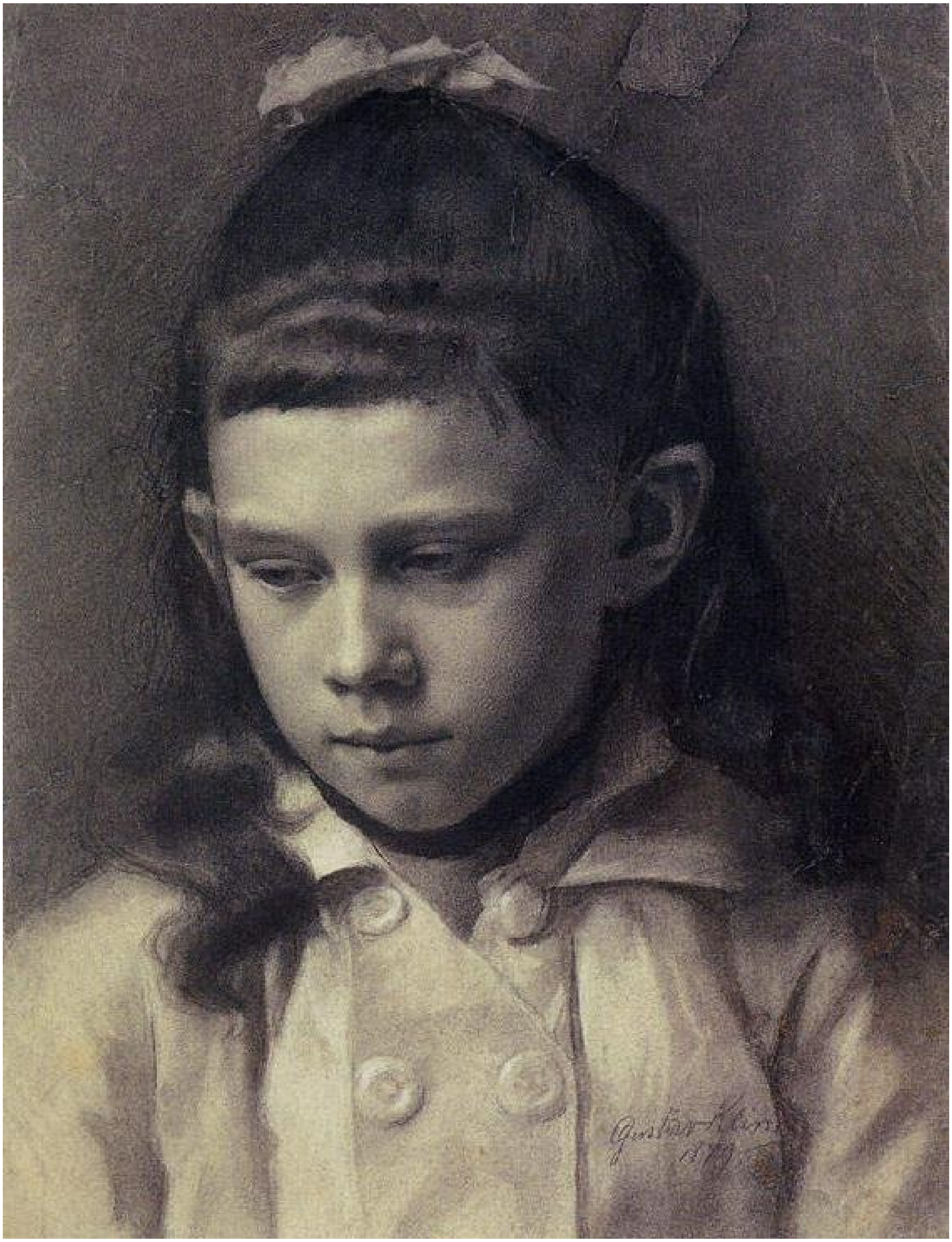
Water Snakes II
Watersnakes I

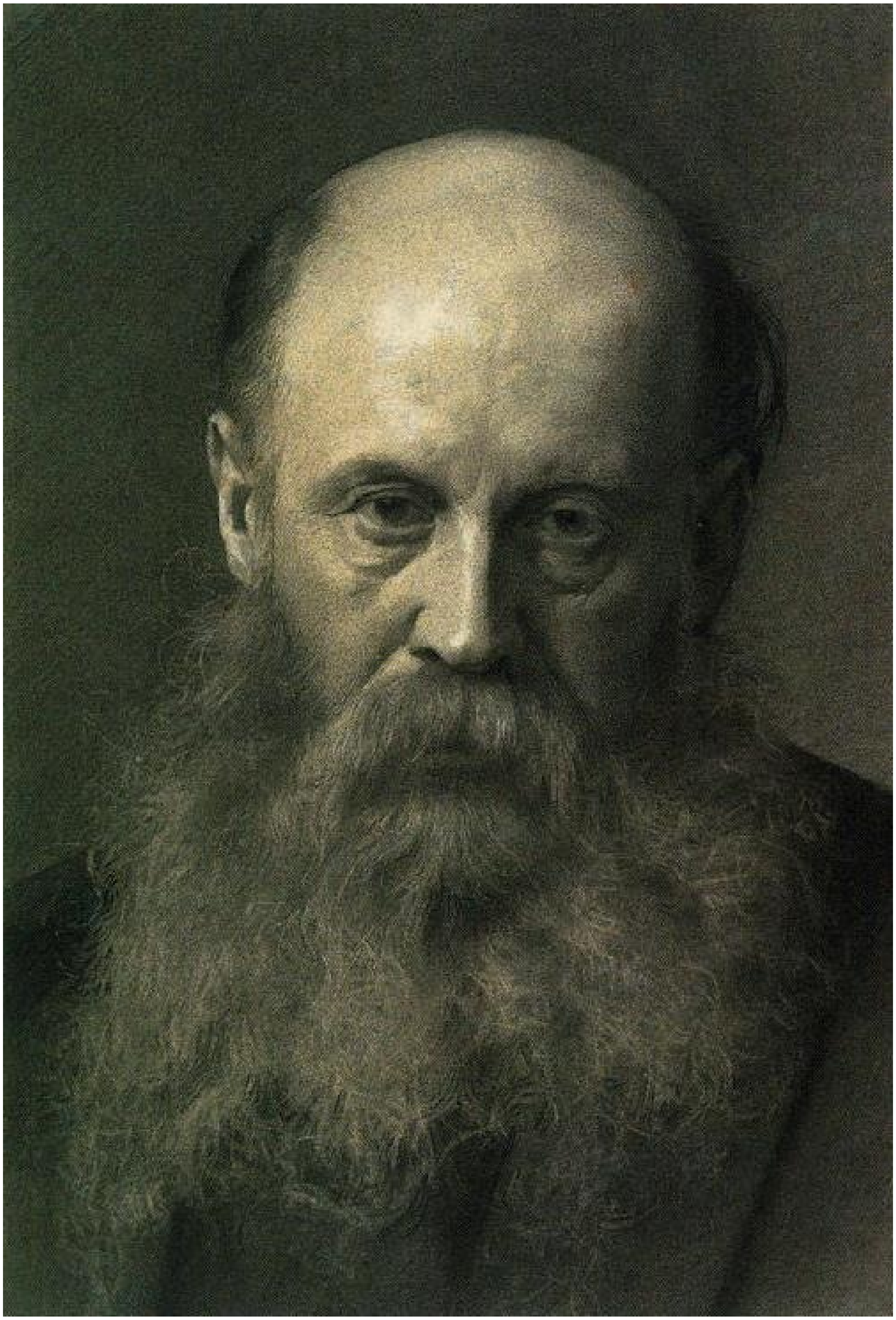
Portrait of a Girl, Head Slightly Turned Left

Date 1879
Private Collection



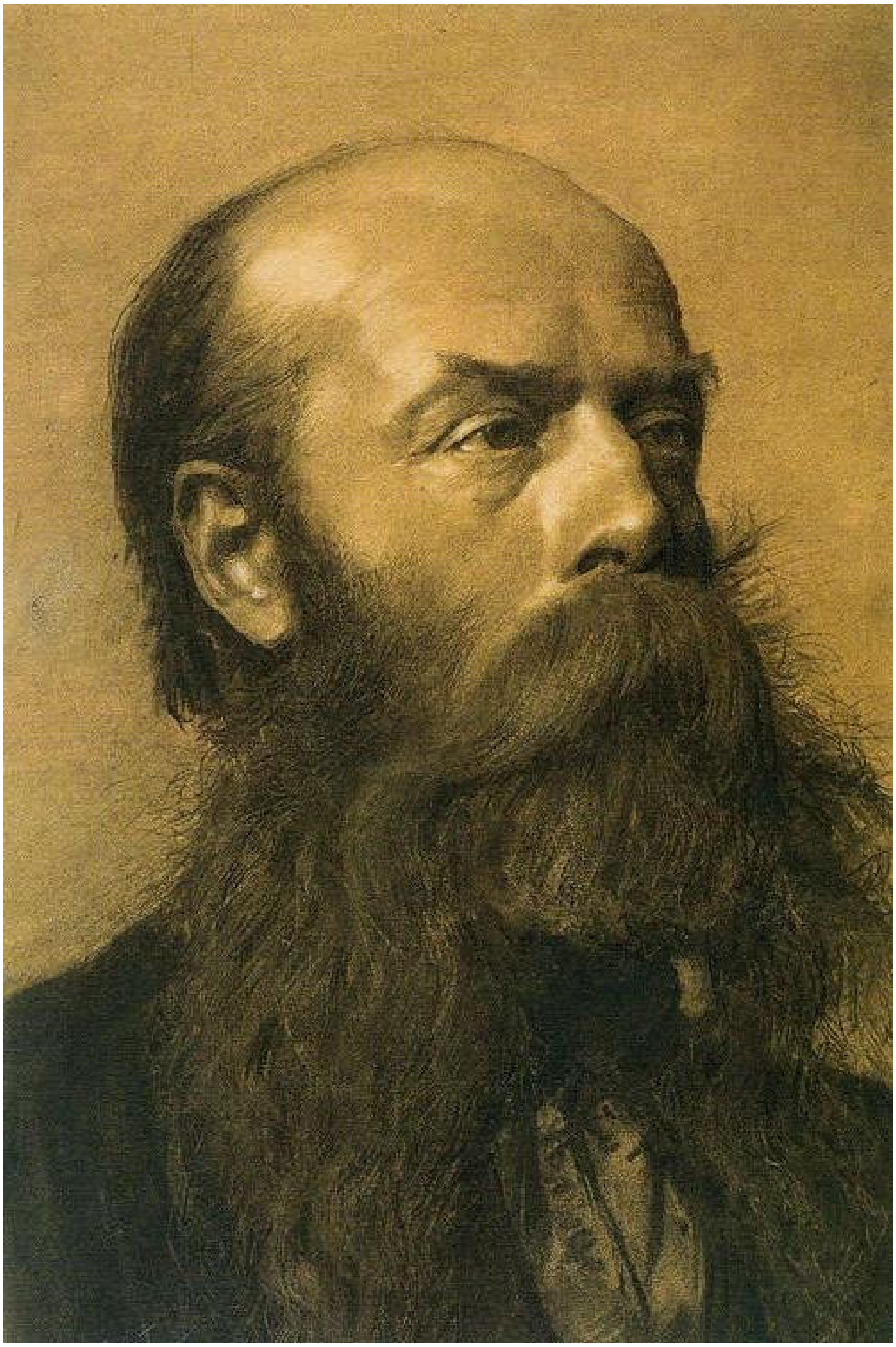
Portrait of a Bearded Man

Date 1879
403 x 267 mm
Serge Sabarsky Collection, New York



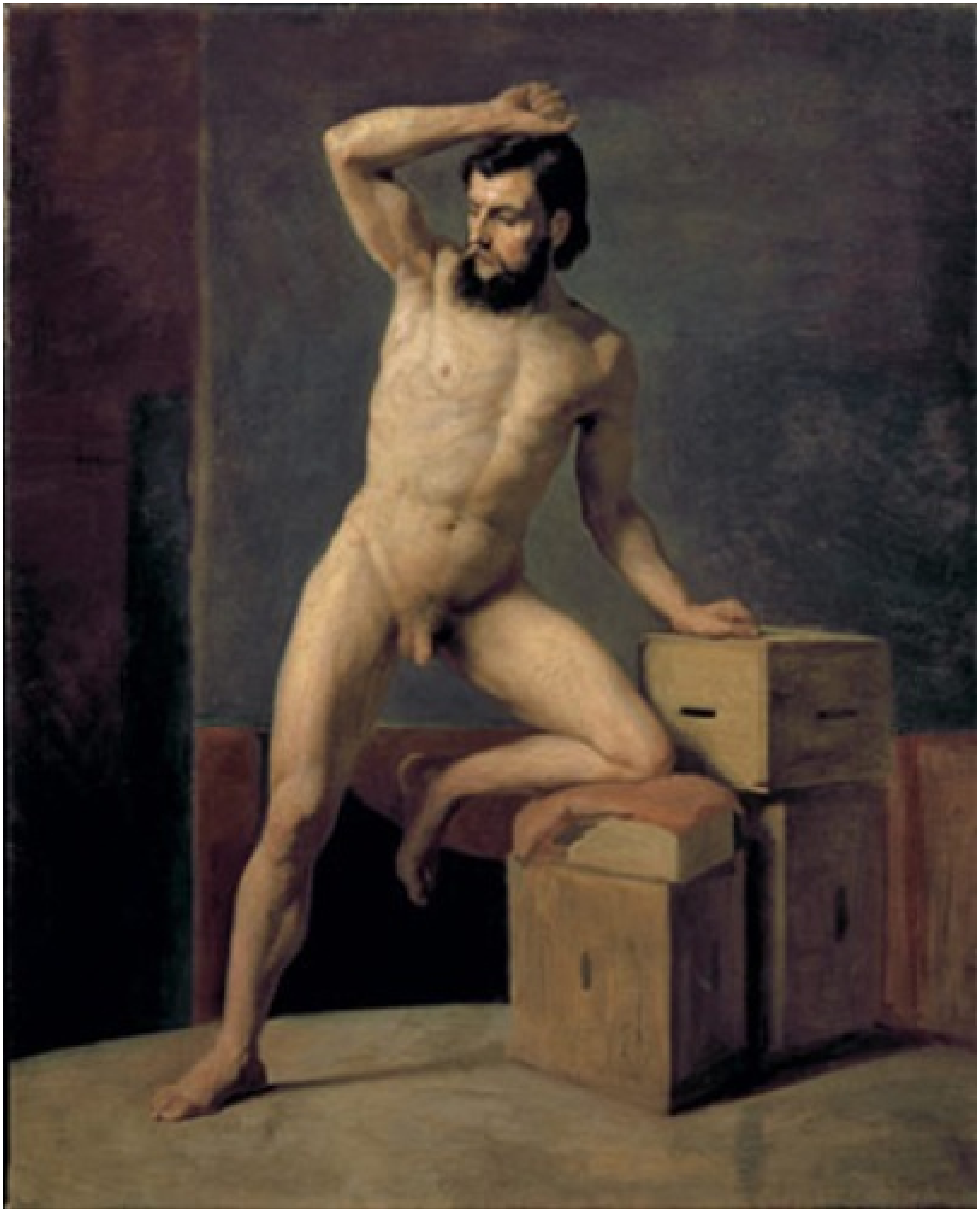
Head of a Bearded Man, Facing Right

1879
405 x 250 mm
Serge Sabarsky Collection, New York



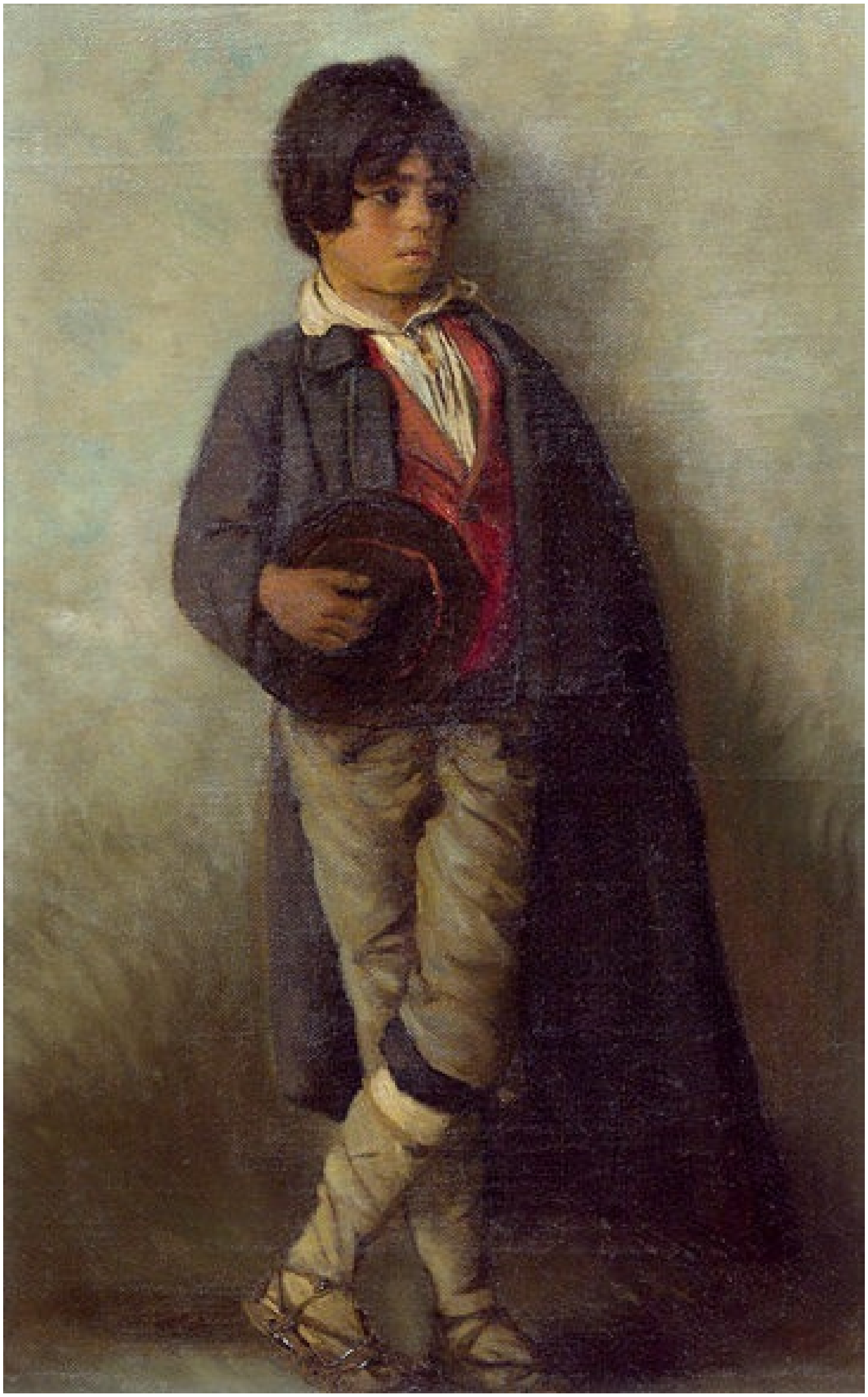
Male nude

Date 1880
68 x 54,8 cm
Österreichische Galerie Belvedere, Vienna



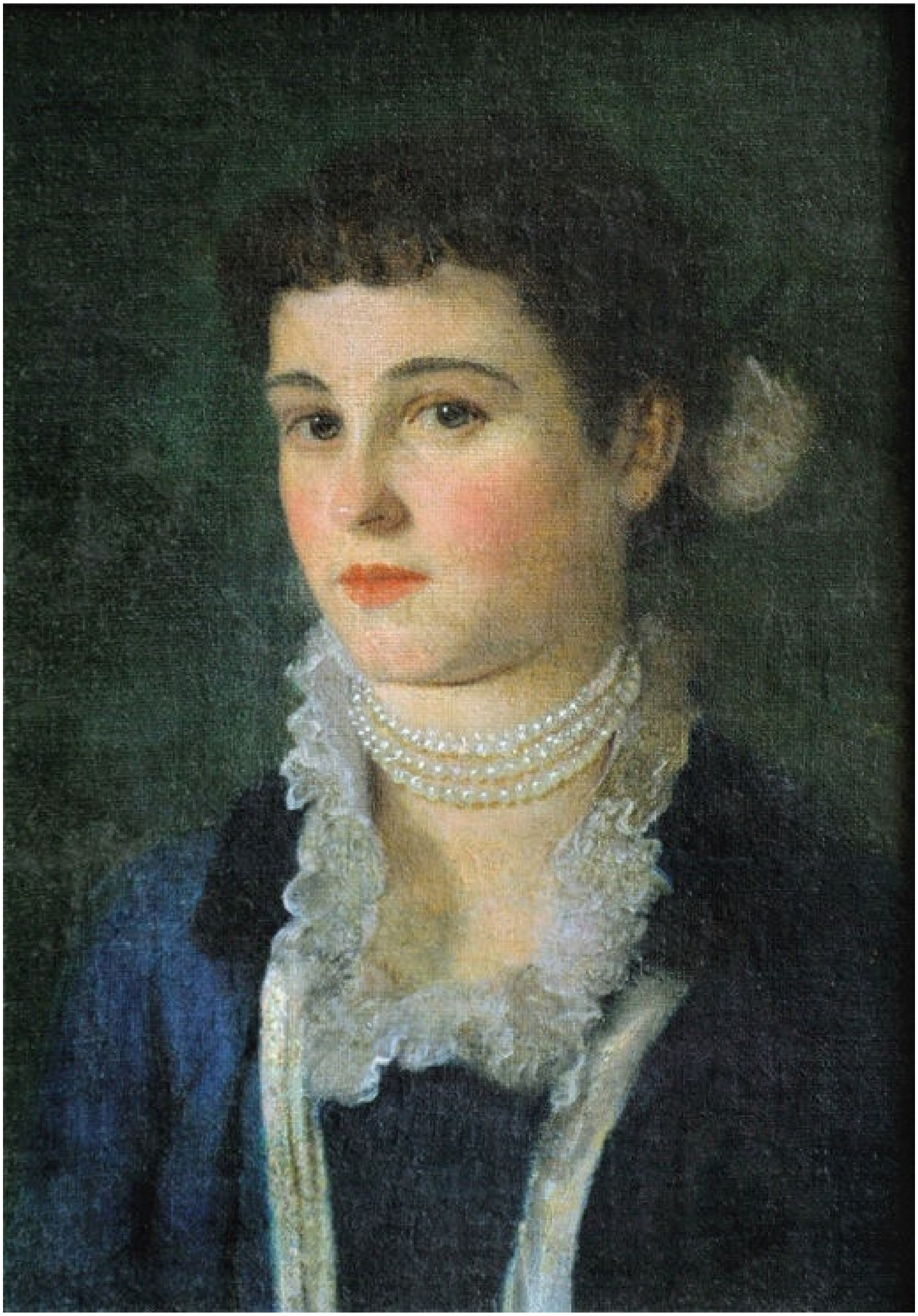
Savoyen Boy

Date 1882
Privately owned



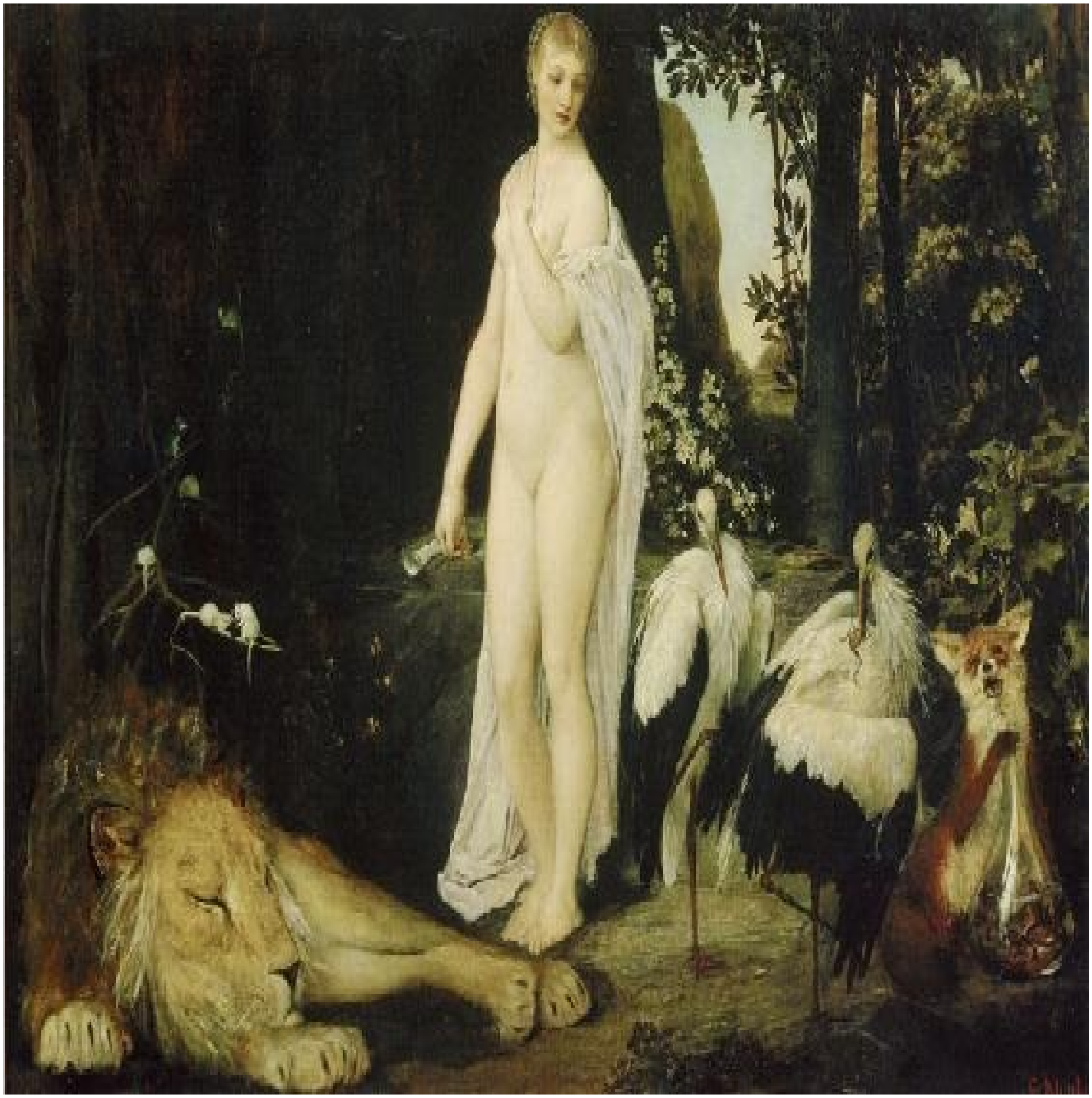
Portrait of Clara Klimt

29 x 20.5 cm
Privately owned, Austria



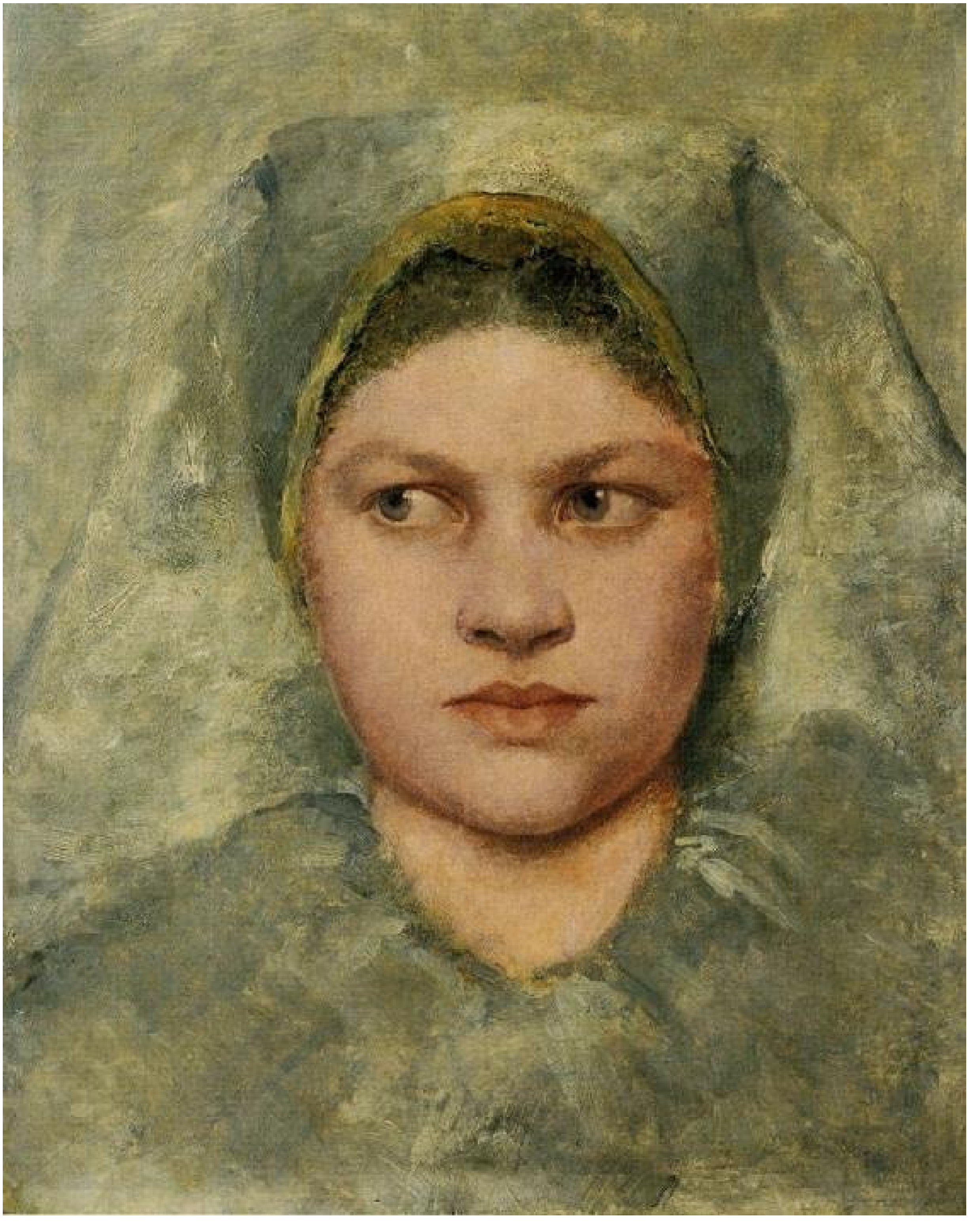
Fable

Date 1883
84.5 x 117 cm
Historical Museum of the City of Vienna, Vienna, Austria



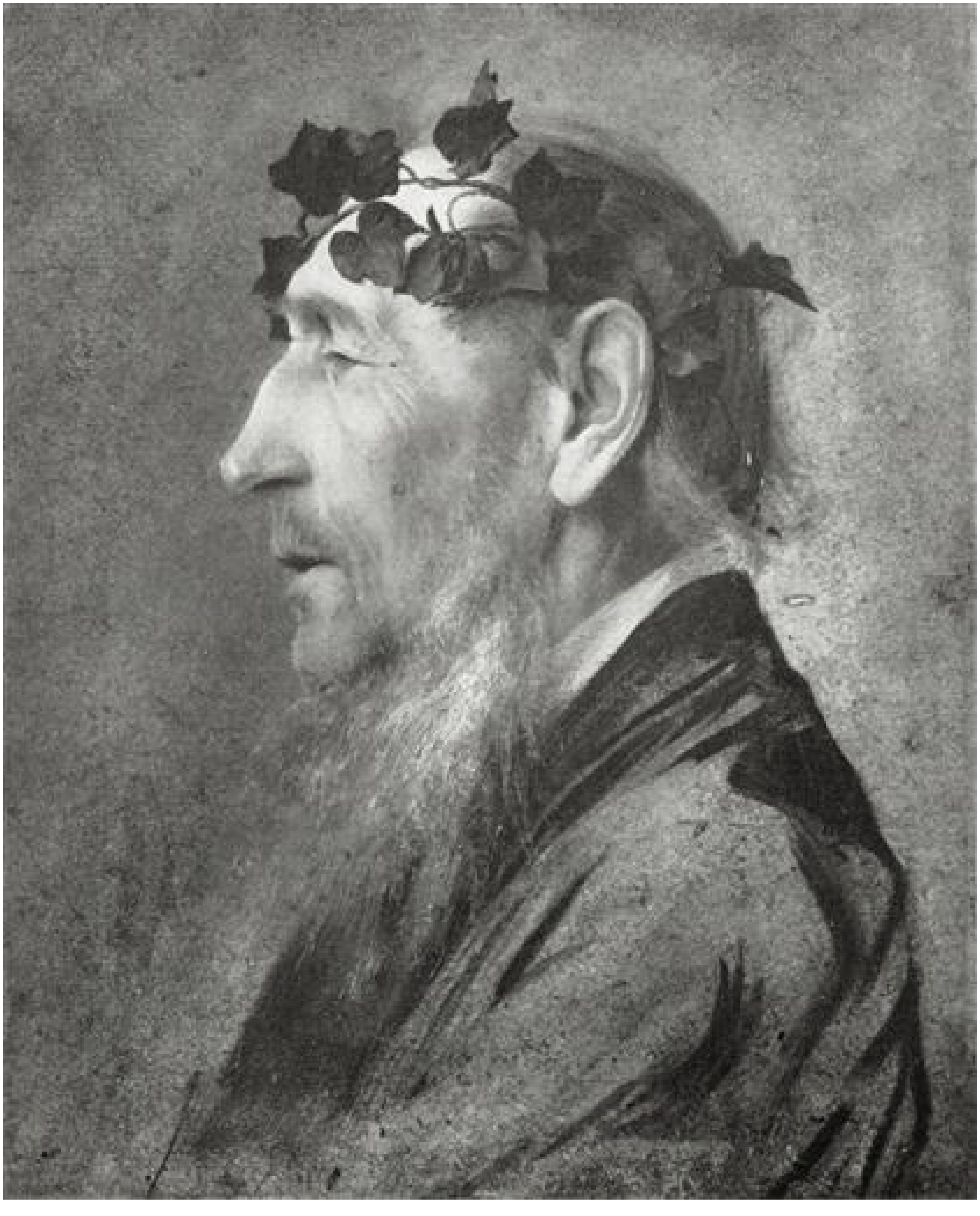
Study of the Head of a Hanaci Girl

Date c. 1883
Leopold Museum, Vienna



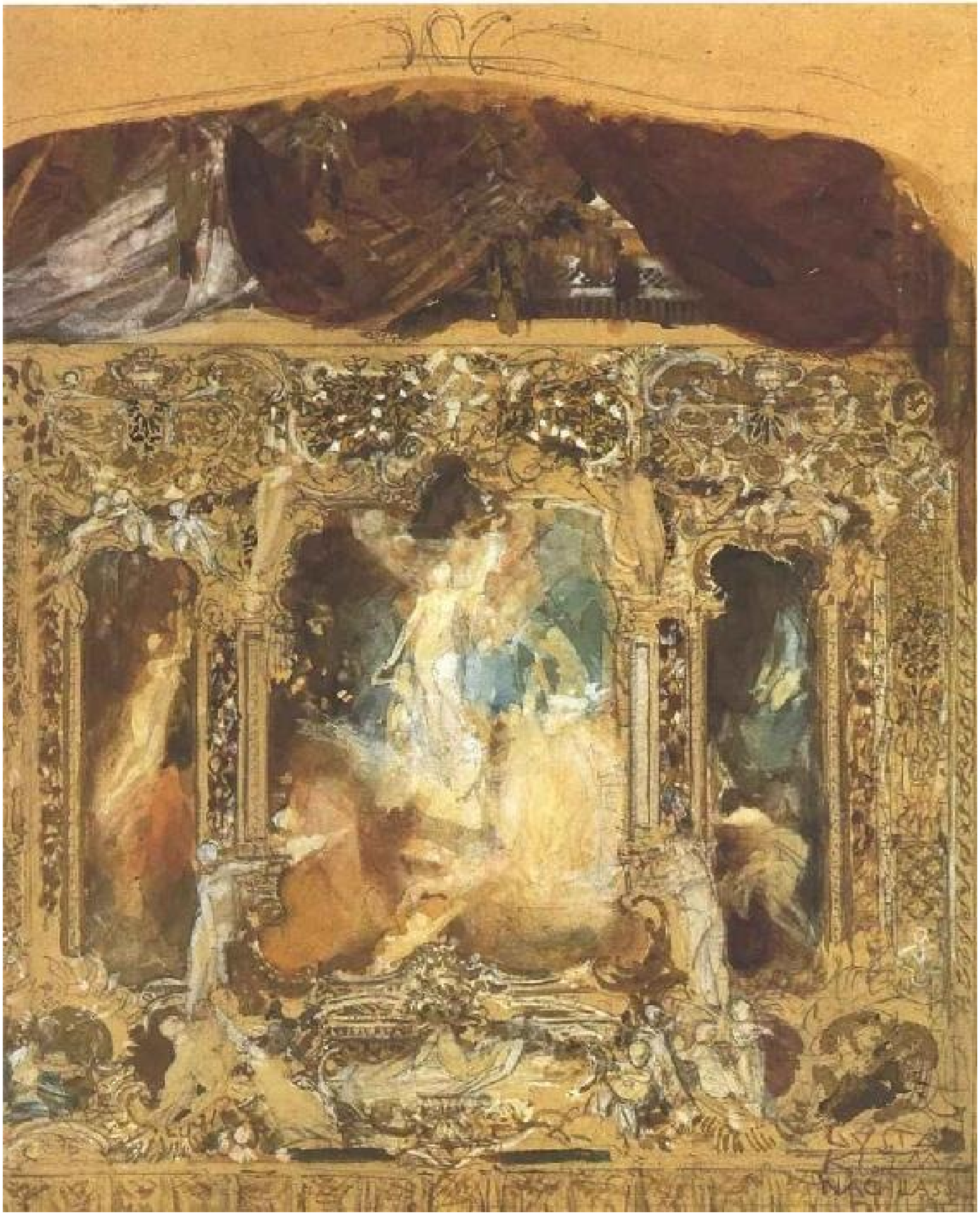
Old man with ivy wreath

Date 1883
27.8 x 21.8 cm



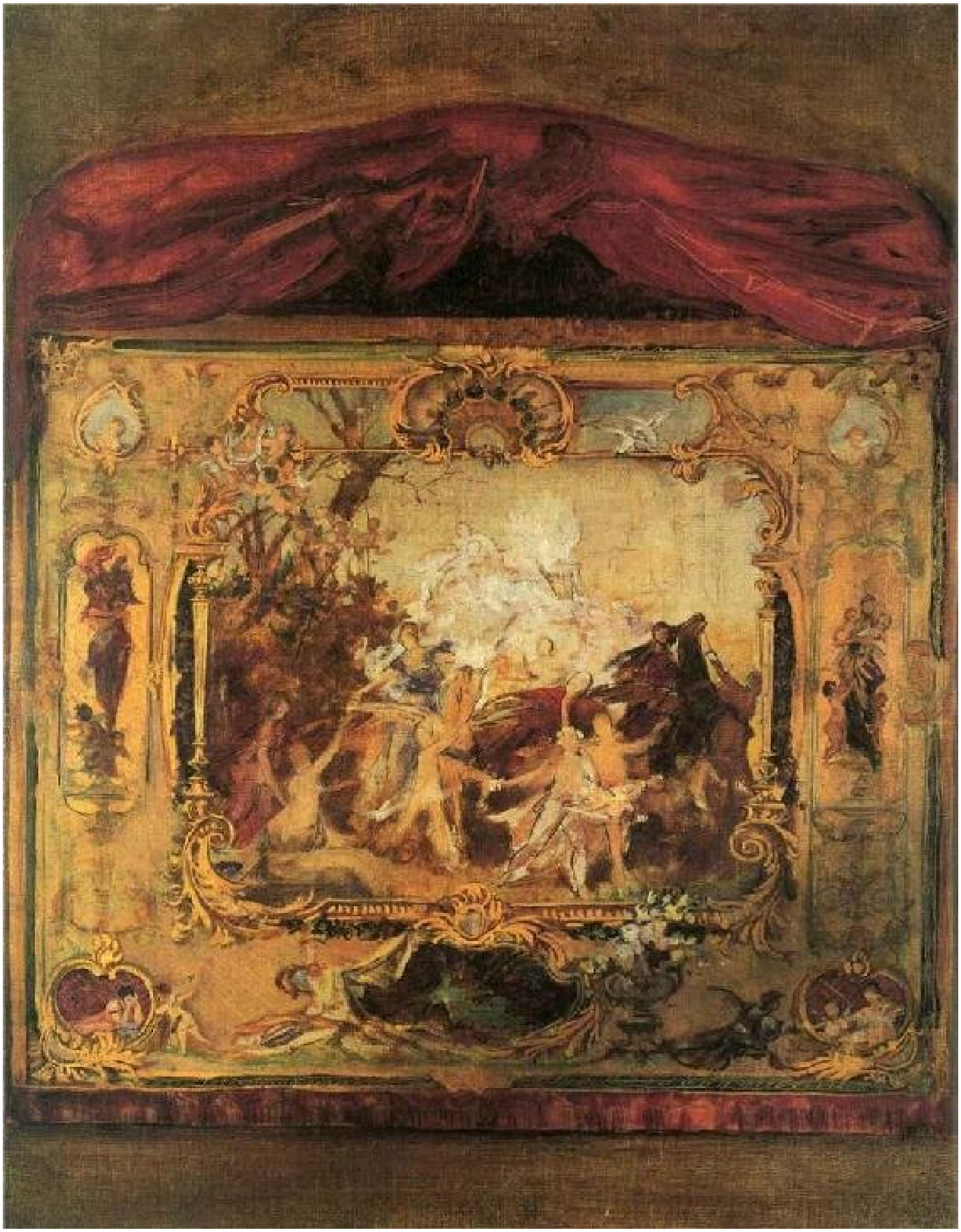
Design for a theatre curtain

Date 1883


NACHLASS

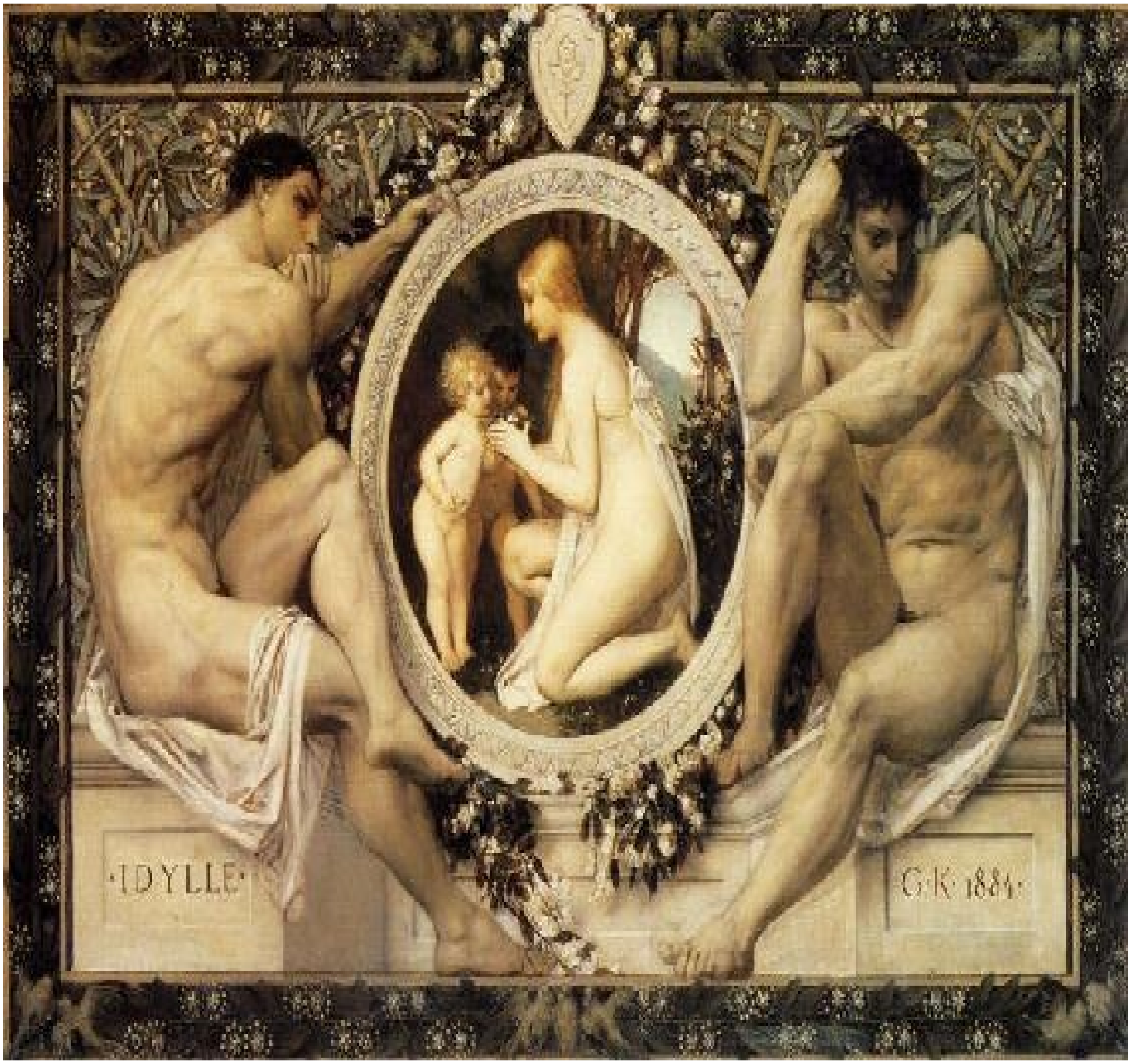
Draft of a theatre curtain

Date 1883



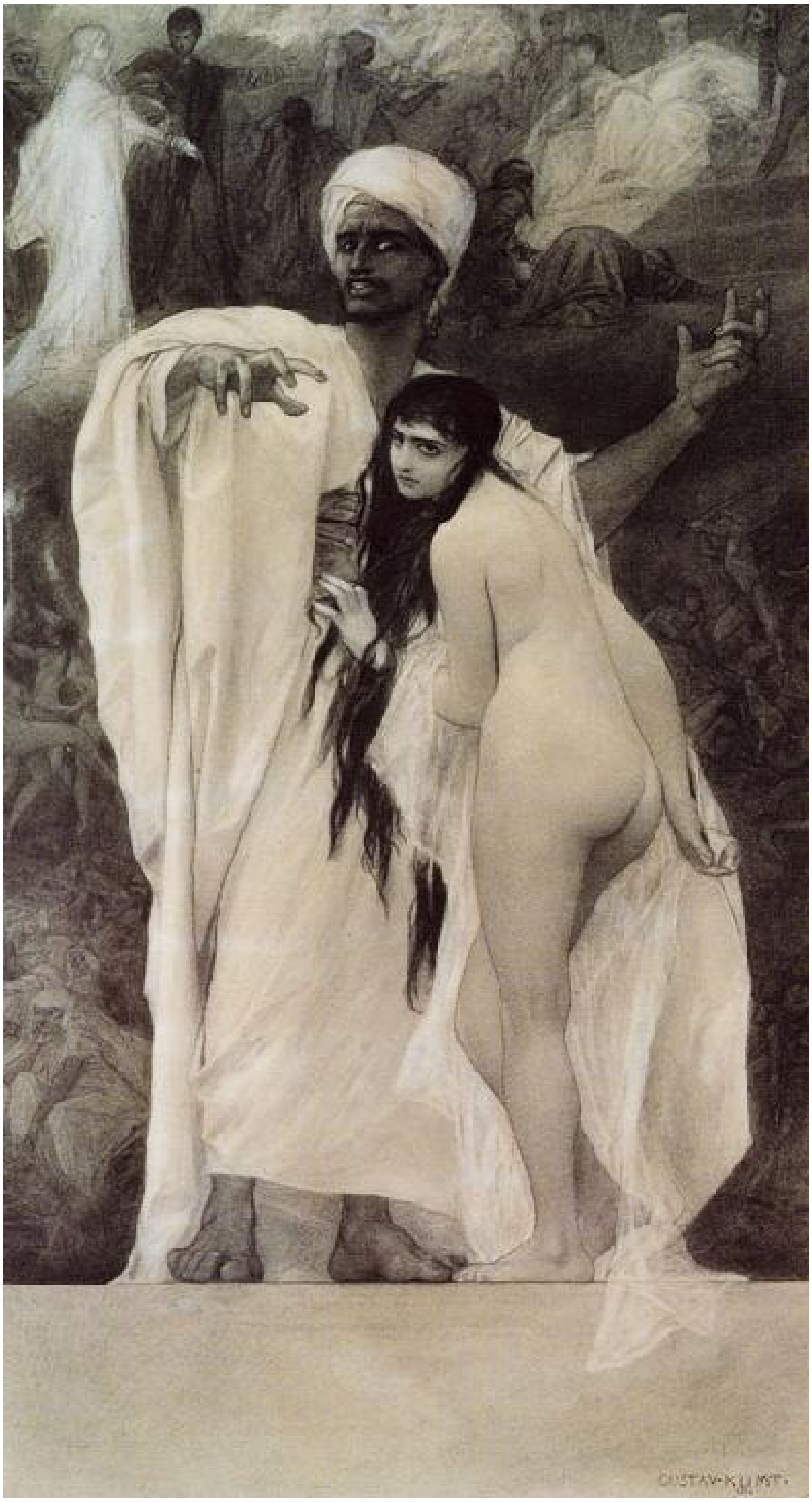
Idylls

Date 1884
49.5 x 73.5 cm
Historical Museum of the City of Vienna, Vienna, Austria


·IDYLLE·
G·K 1884·

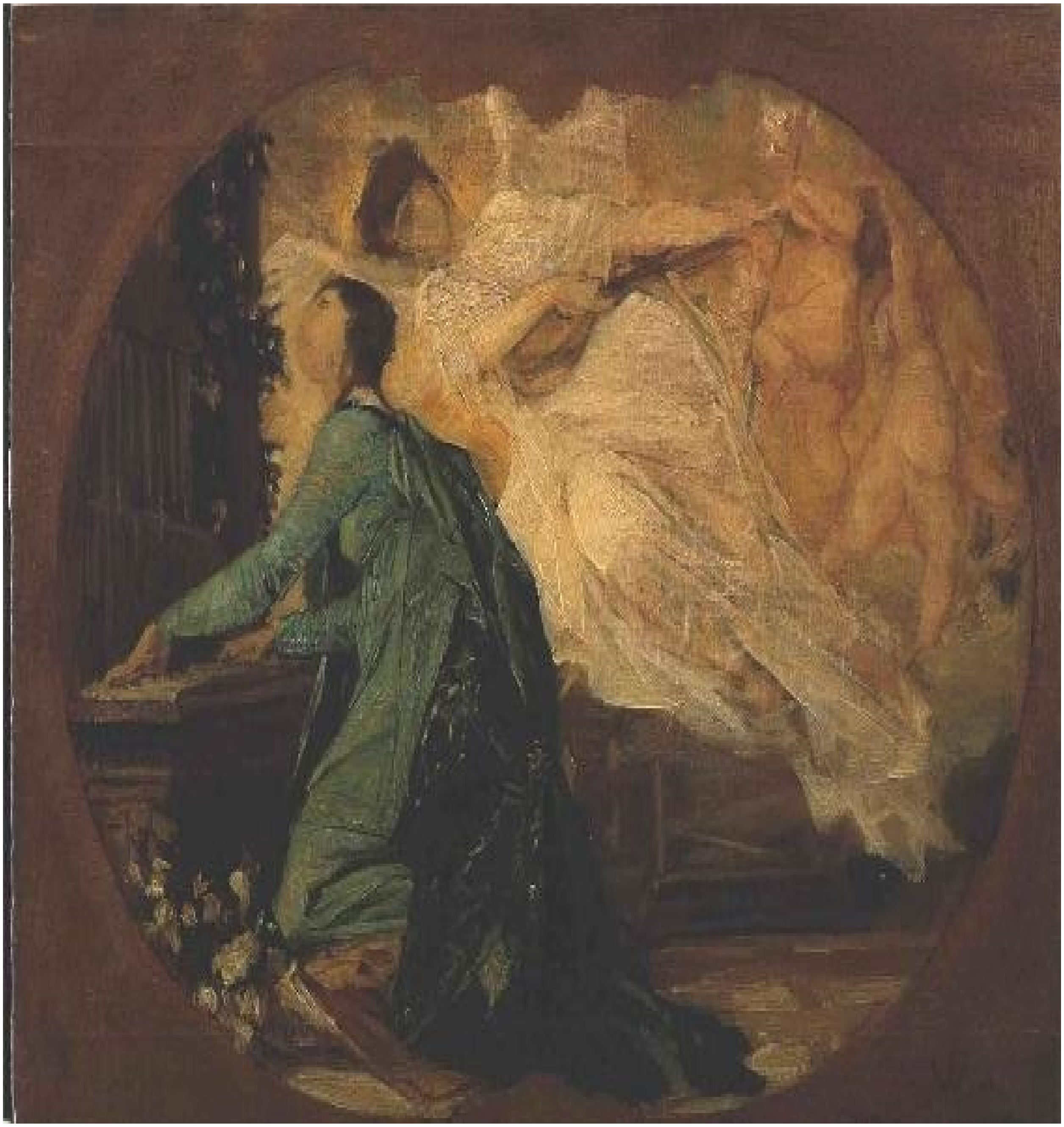
Fairy Tale

Date 1884
639 x 343 mm
Historisches Museum der Stadt Wien, Vienna


GUSTAV·KLIMT·

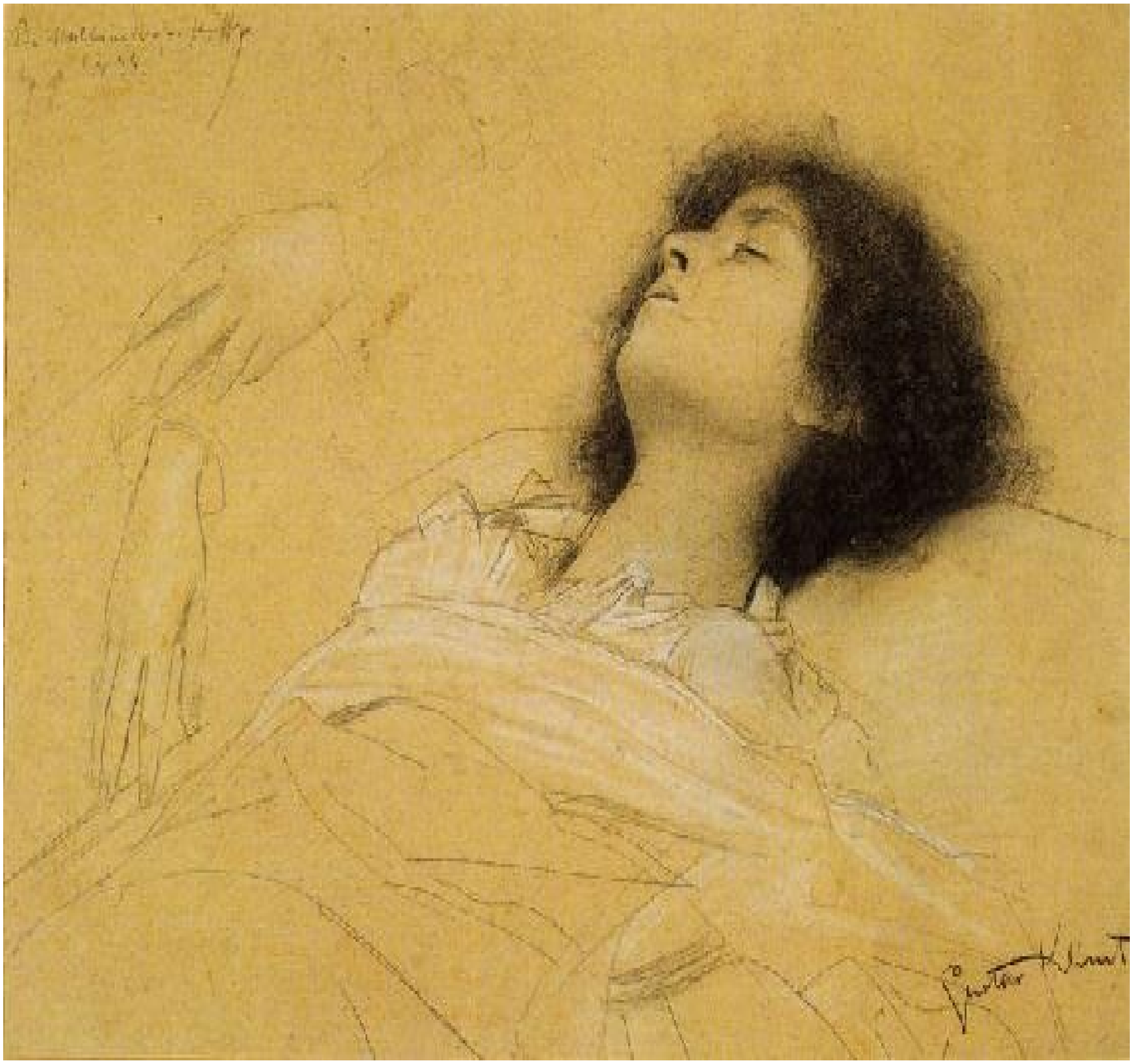
Female Organ Player

Date 1885
38 x 50 cm
Österreichische Galerie, Wien



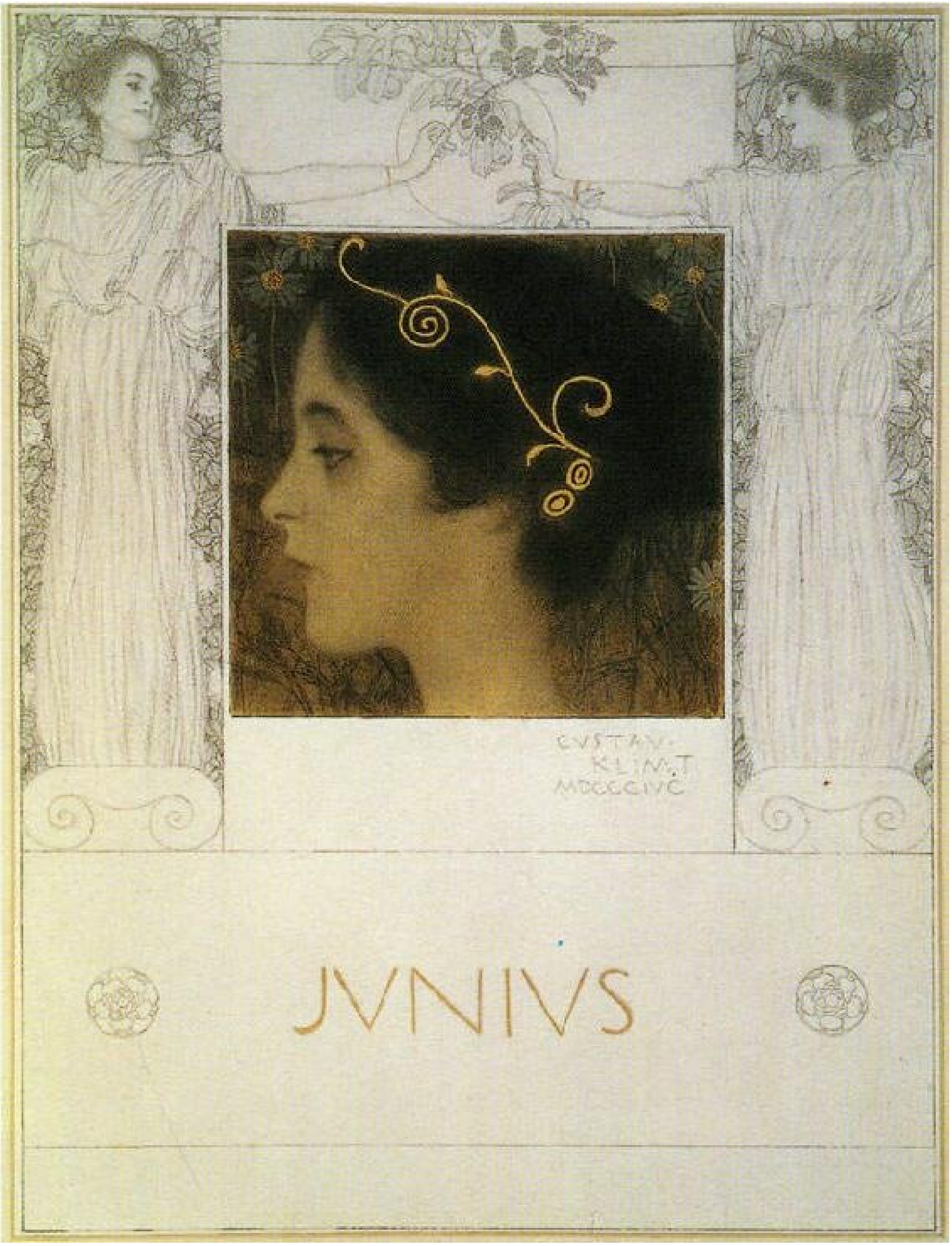
The Death of Juliet

Date 1887
276 x 424 mm
Graphische Sammlung Albertina, Vienna



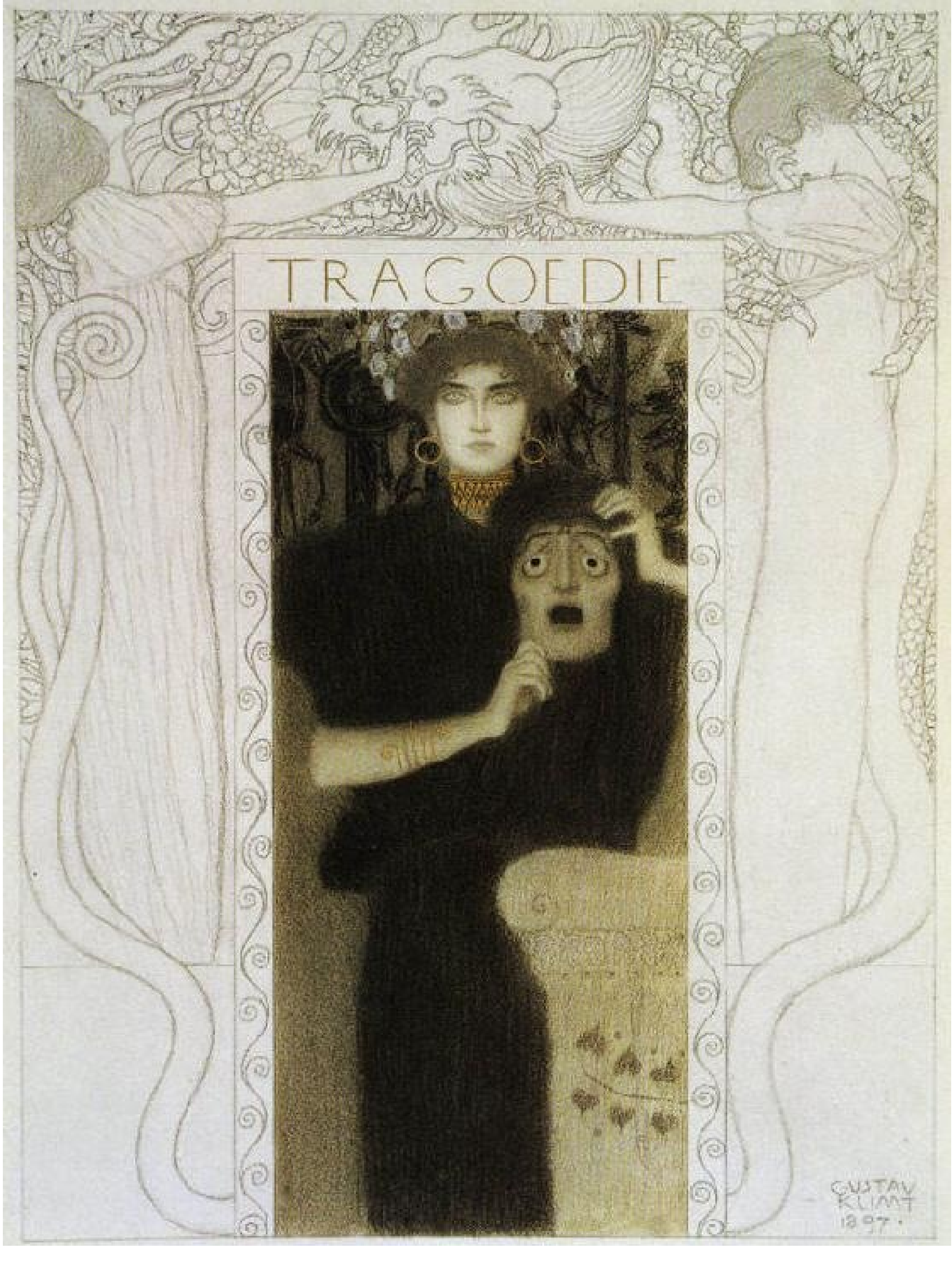
June

Date 1896
415 x 310 mm
Black crayon, graphite, wash with gold
Historisches Museum der Stadt Wien, Vienna


GVSTAV·
KLIMT
MDCCCXCVI
JVNIVS

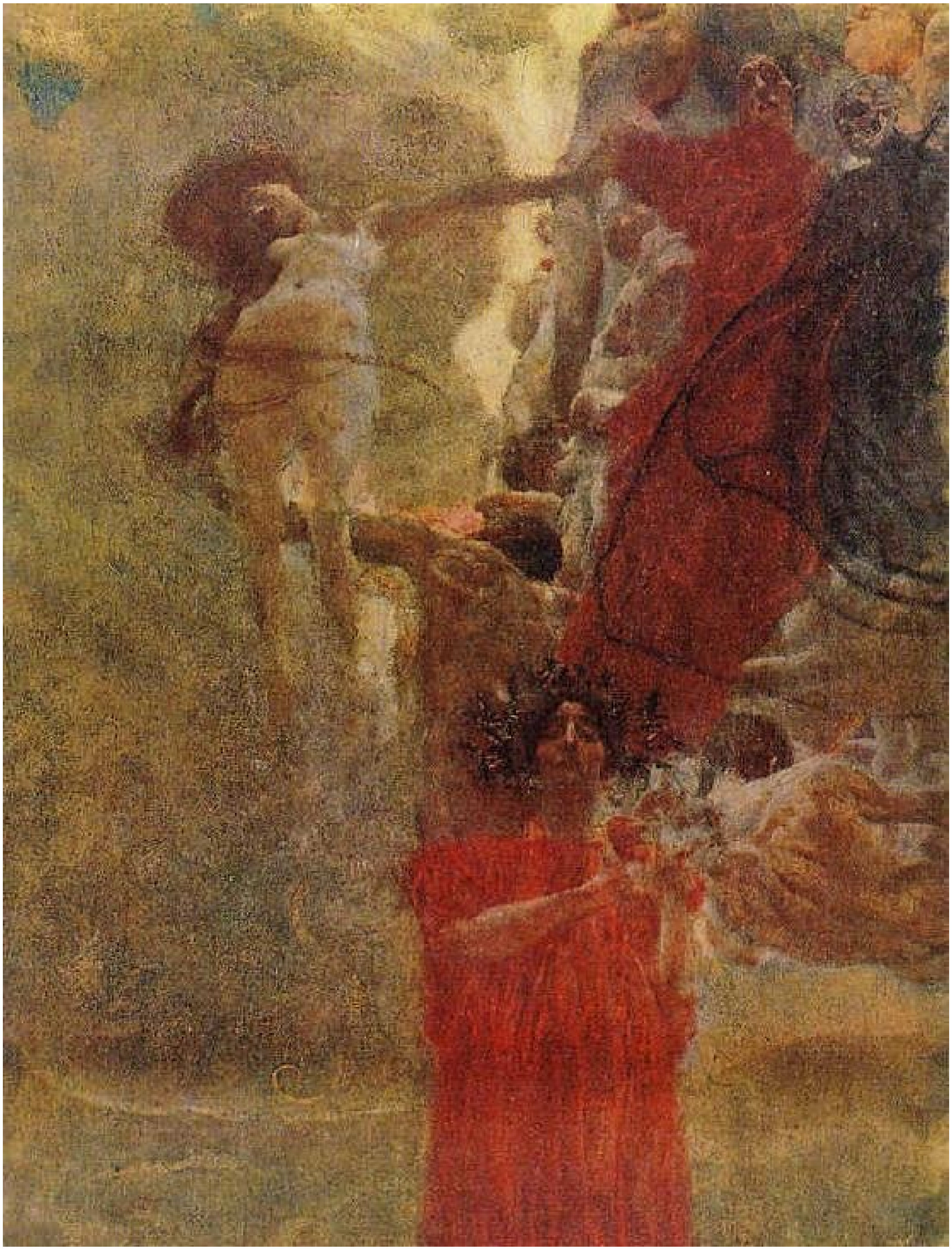
Tragedy

Date 1897
419 x 308 mm
Black crayon, graphite, wash with gold
Historisches Museum der Stadt Wien, Vienna


TRAGOEDIE
GUSTAV
KLIMT
1897.

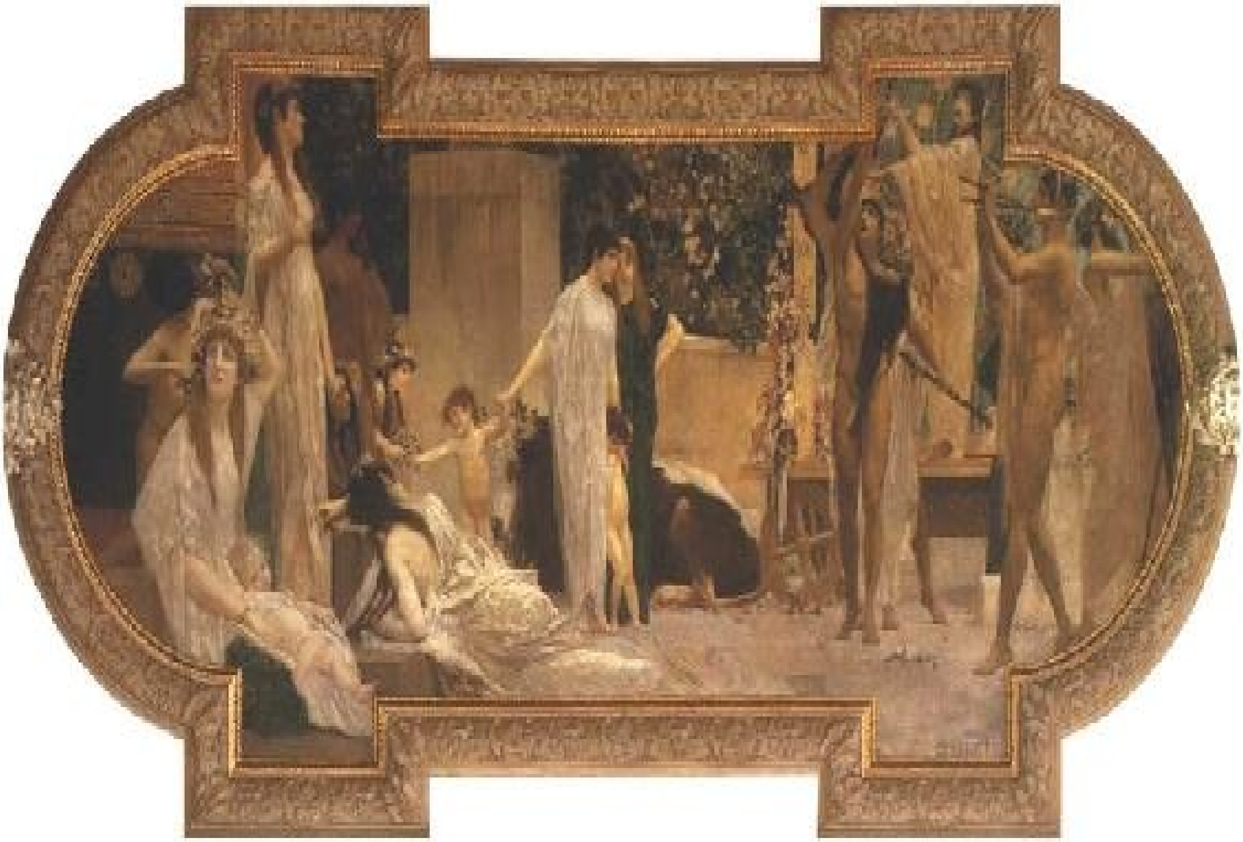
Painted composition design to ‘Medicine’

Date c.1888
72 x 55 cm
Private Collection



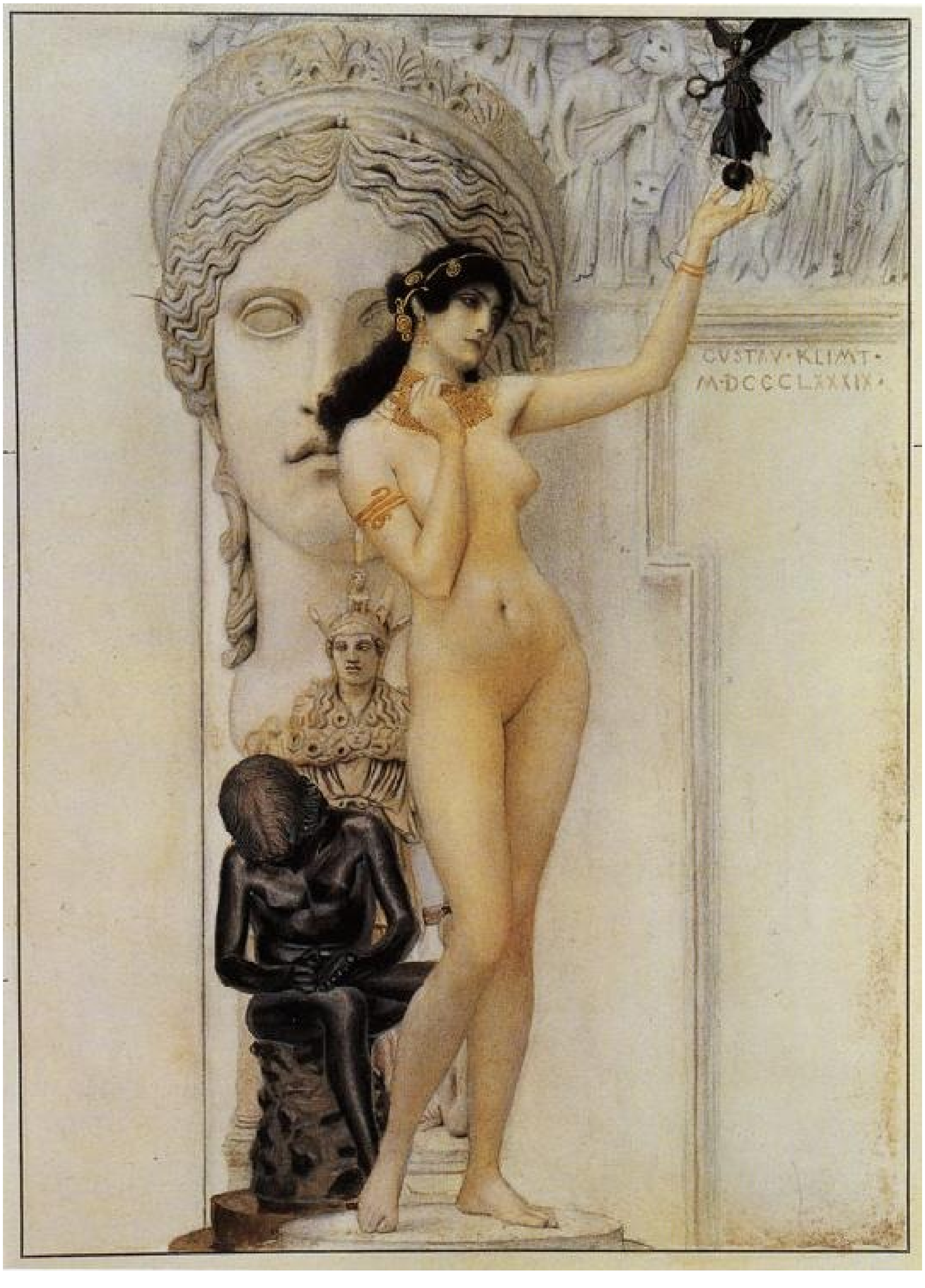
Thespis’ wagon

Date 1888
Ceiling painting in the Burgtheater, Vienna
Commision Burgtheater
280 x 400 cm
Burgtheater, Vienna



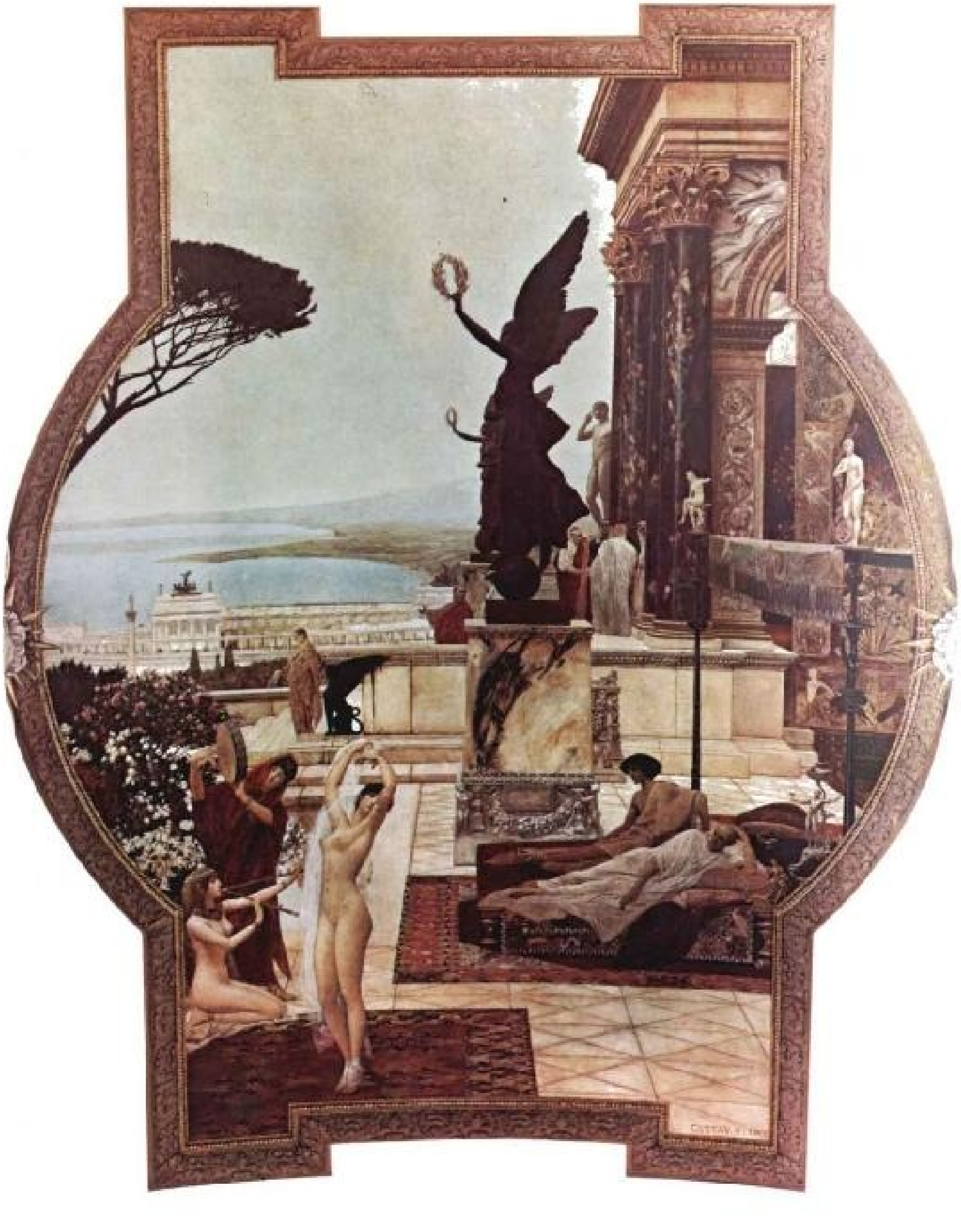
Allegory of Sculpture

Date 1889
435 x 300 mm
Graphite and watercolour with gold highlights
MAK-Österreichisches Museum für angewandte Kunst, Vienna


GUSTAV·KLIMT·
M·DCCCLXXXIX·

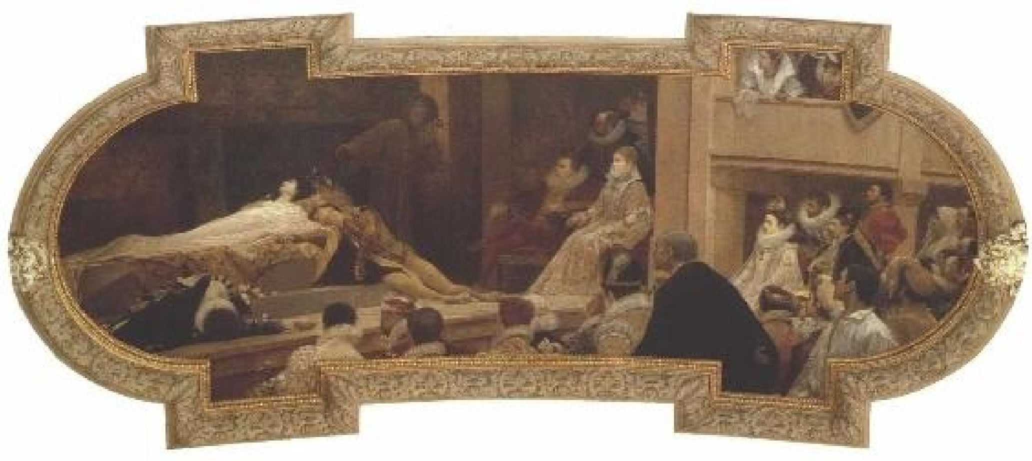
Theatre in Taormina

Date 1888
750 × 400 cm
Burgtheater



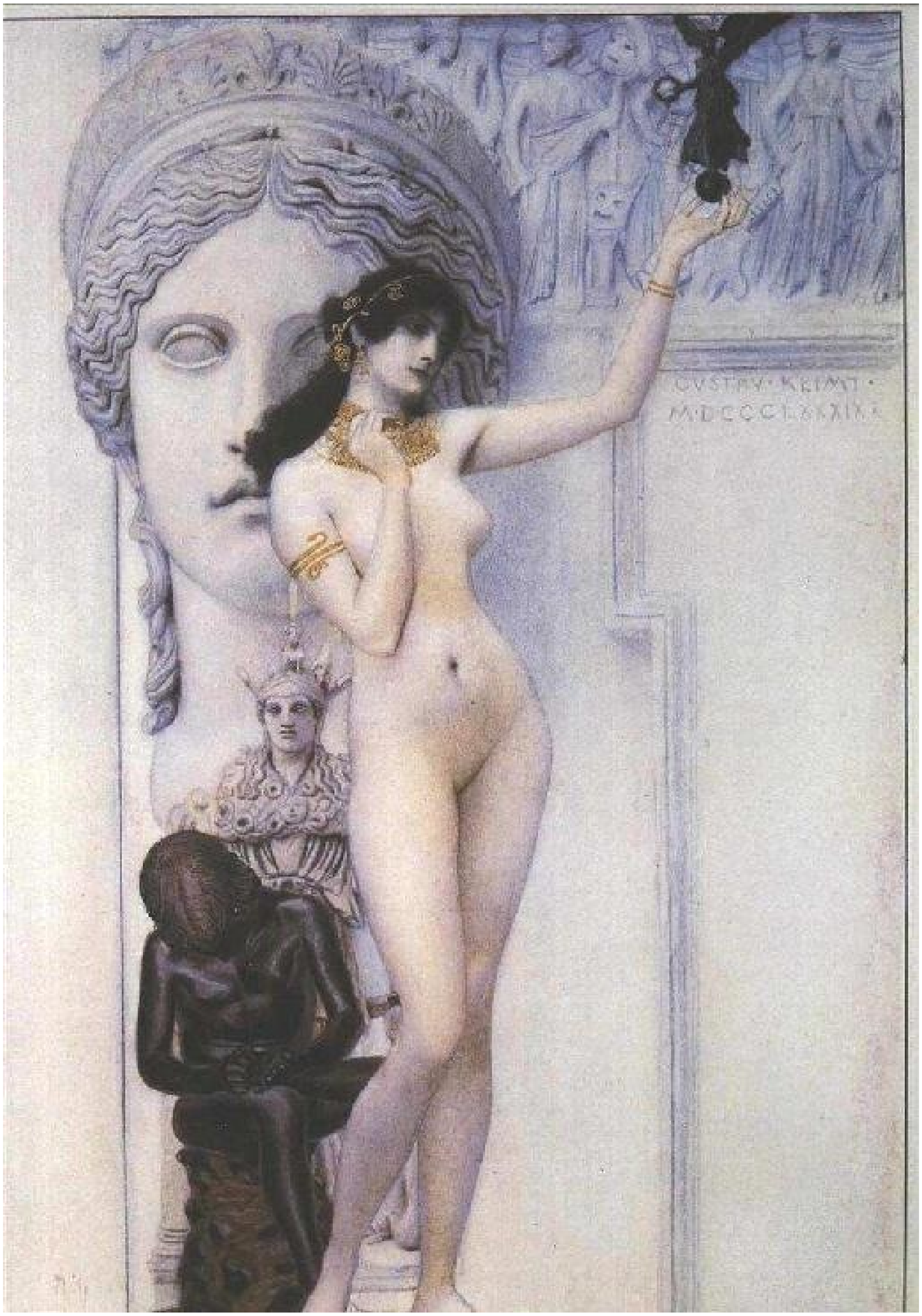
Globe Theatre in London

Date 1888



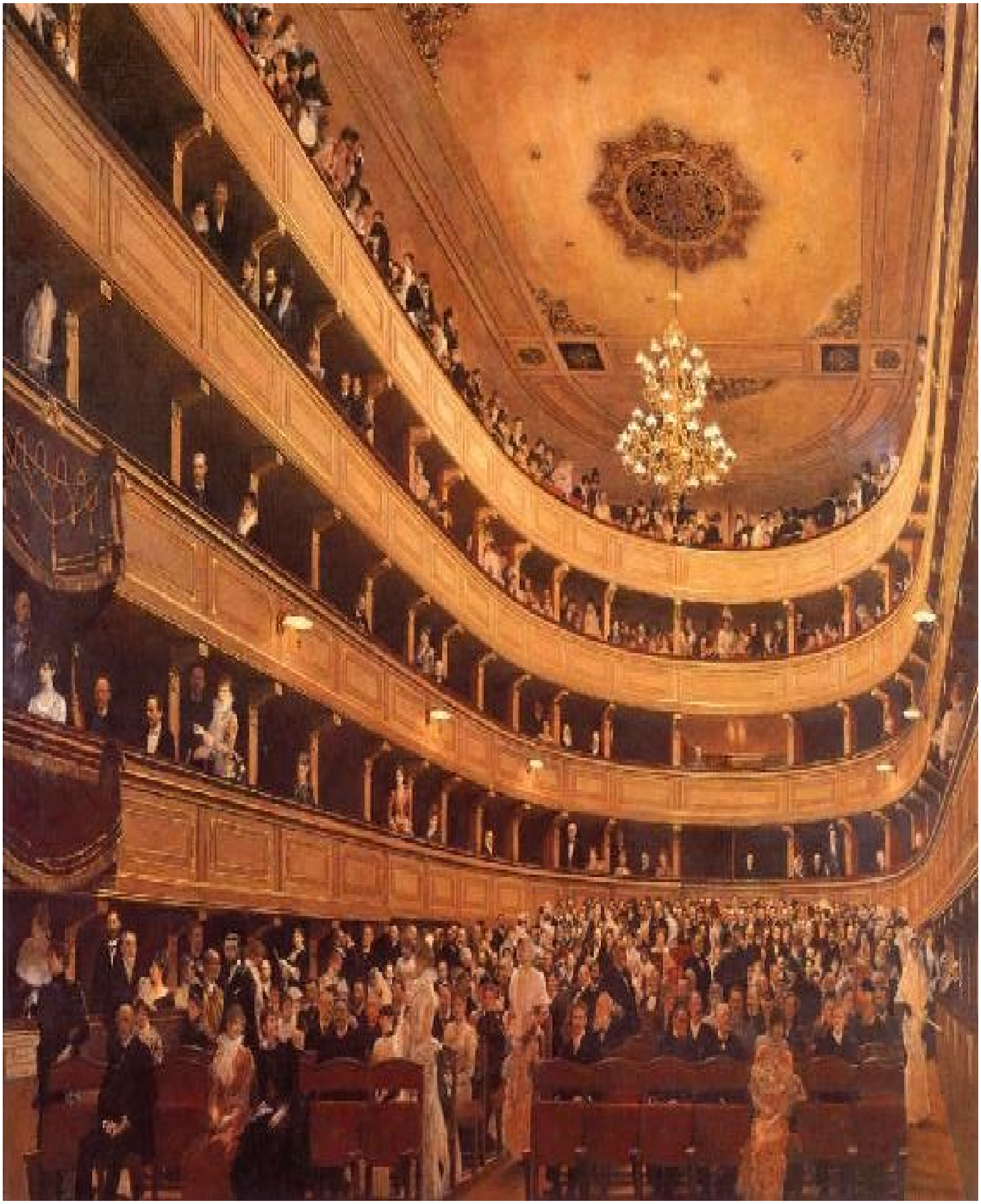
Allegory of Sculpture

Date 1889
43.5 x 30 cm
Austrian Museum of Applied Arts, Vienna, Austria


GVSTAV · KLIMT ·
M·DCCCLXXXIX·

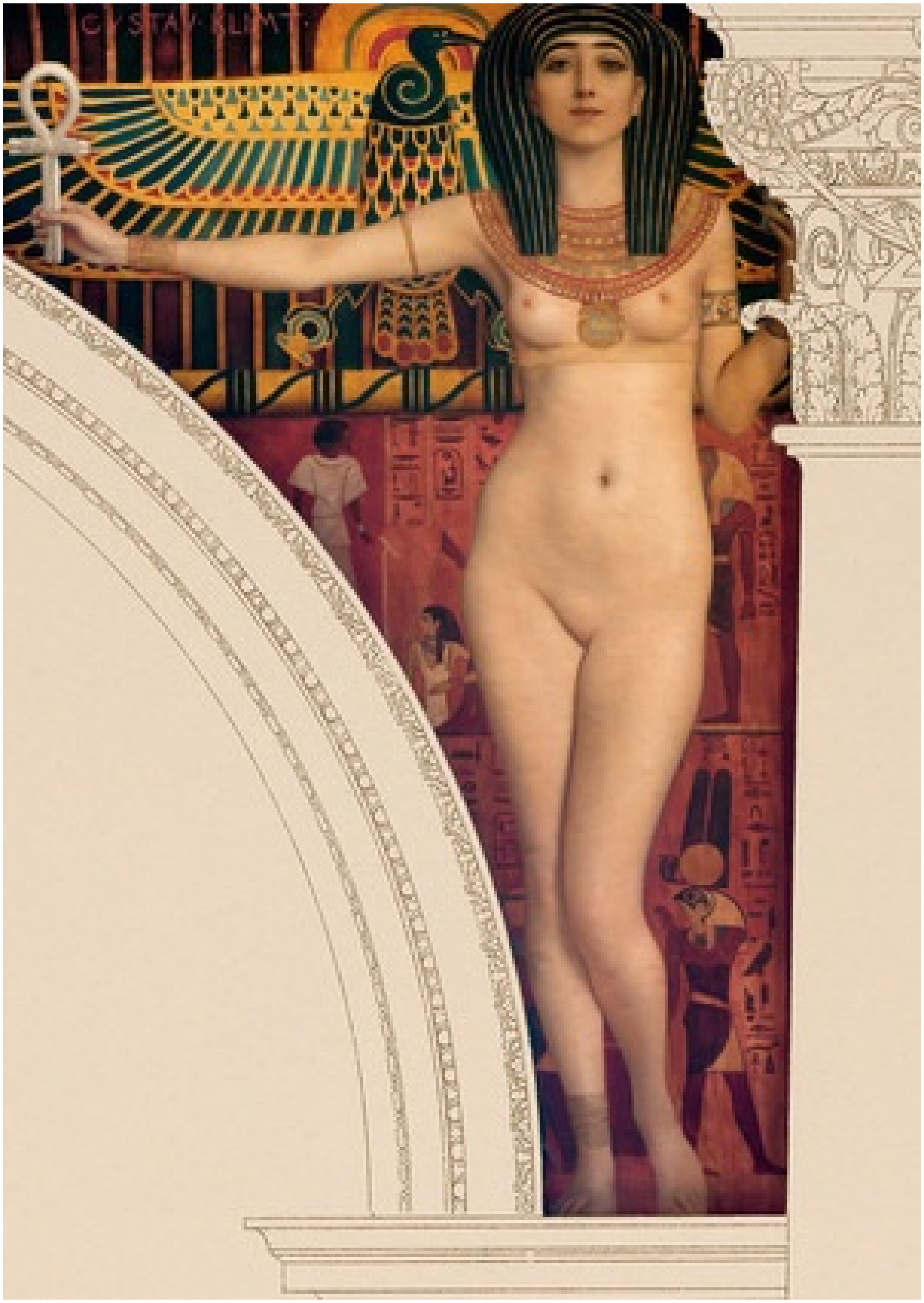
The Old Burgtheater

Date 1889
82 x 92 cm
Historical Museum of the City of Vienna, Vienna, Austria



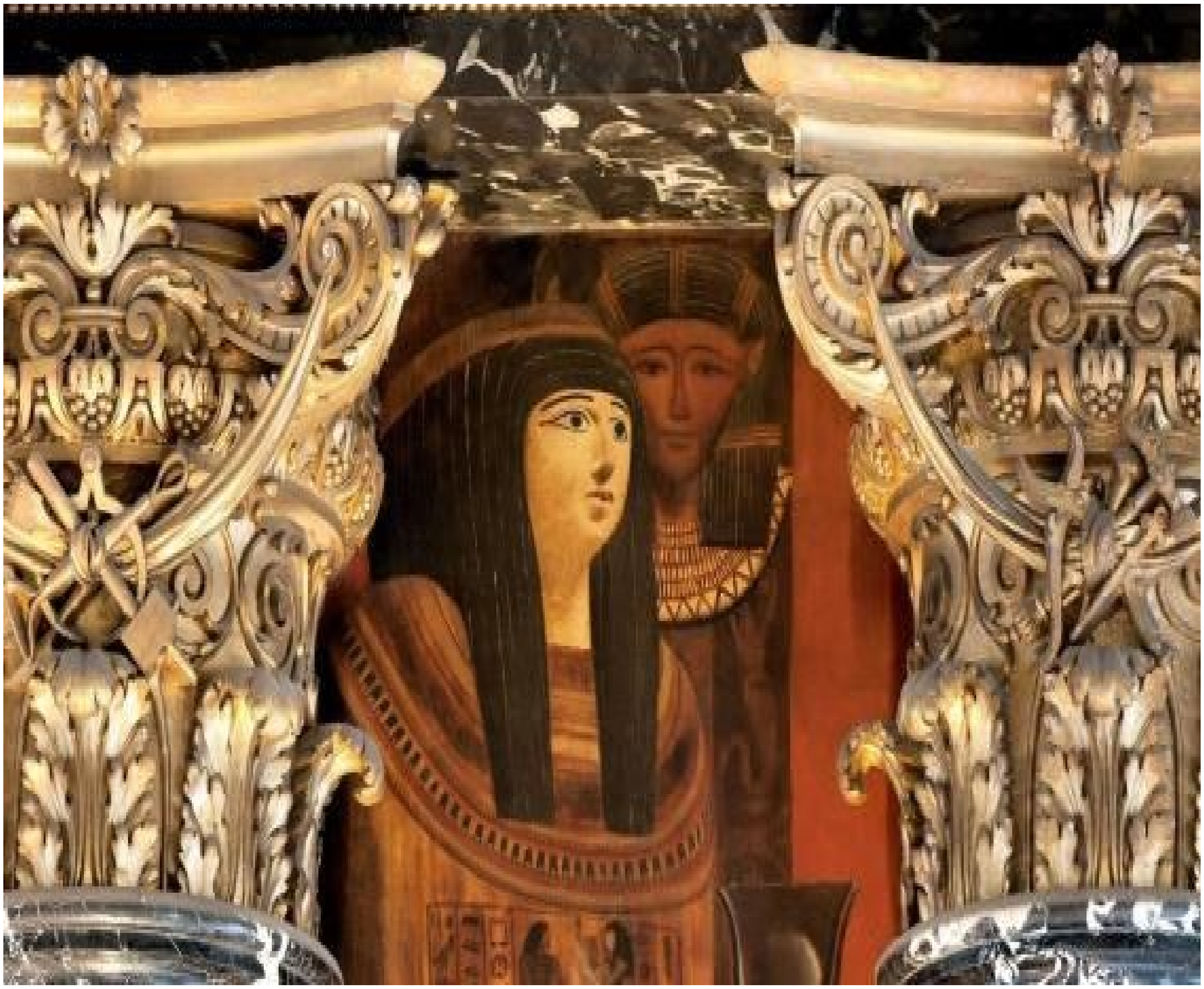
Egyptian Art

Date 1890
230 x 230 cm
Kunsthistorisches Museum, Vienna


GVSTAV KLIMT

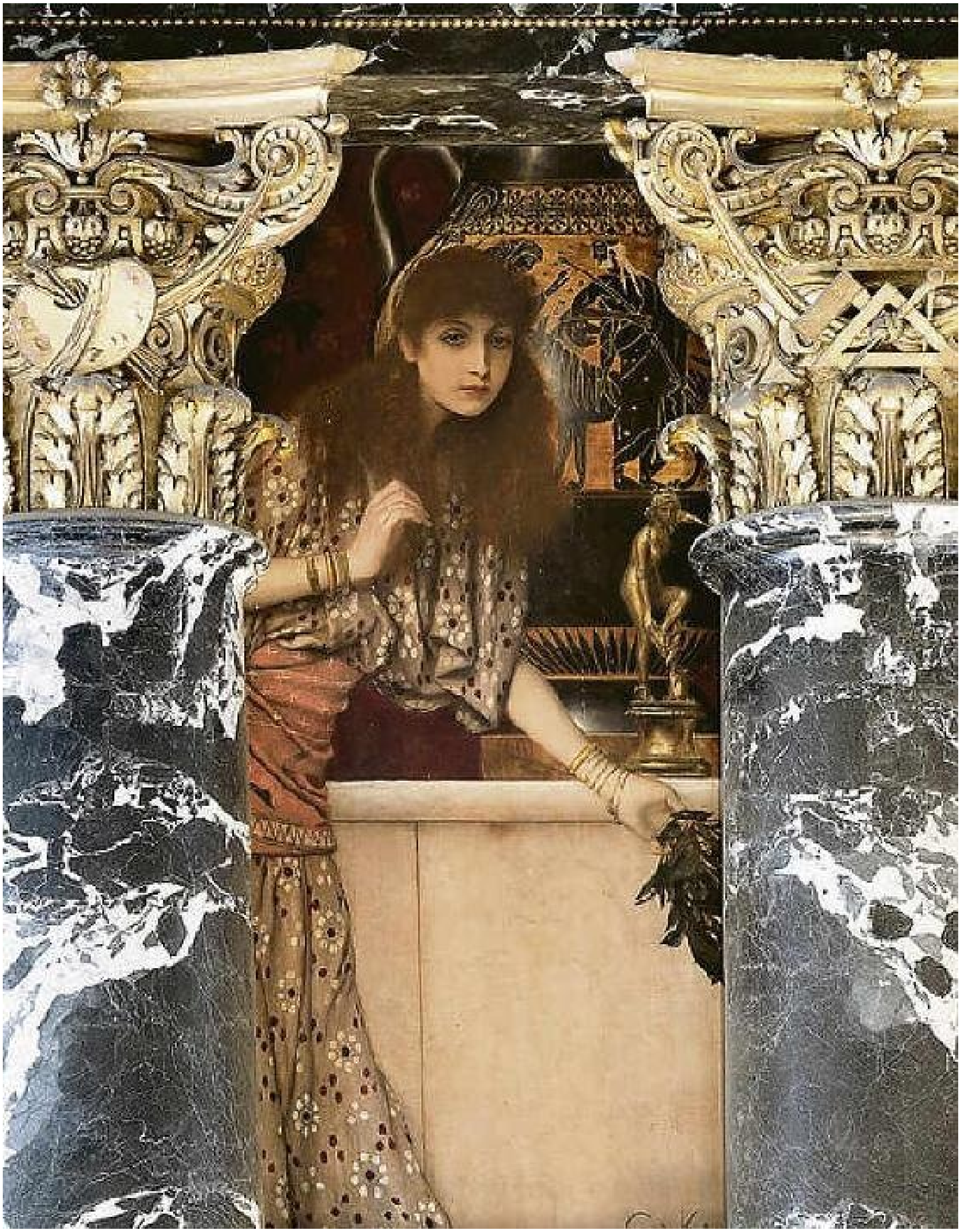
Egyptian Art II

Date 1890
Mural painting in the Kunsthistorisches Museum, Vienna
230 x 230 cm
Kunsthistorisches Museum, Vienna



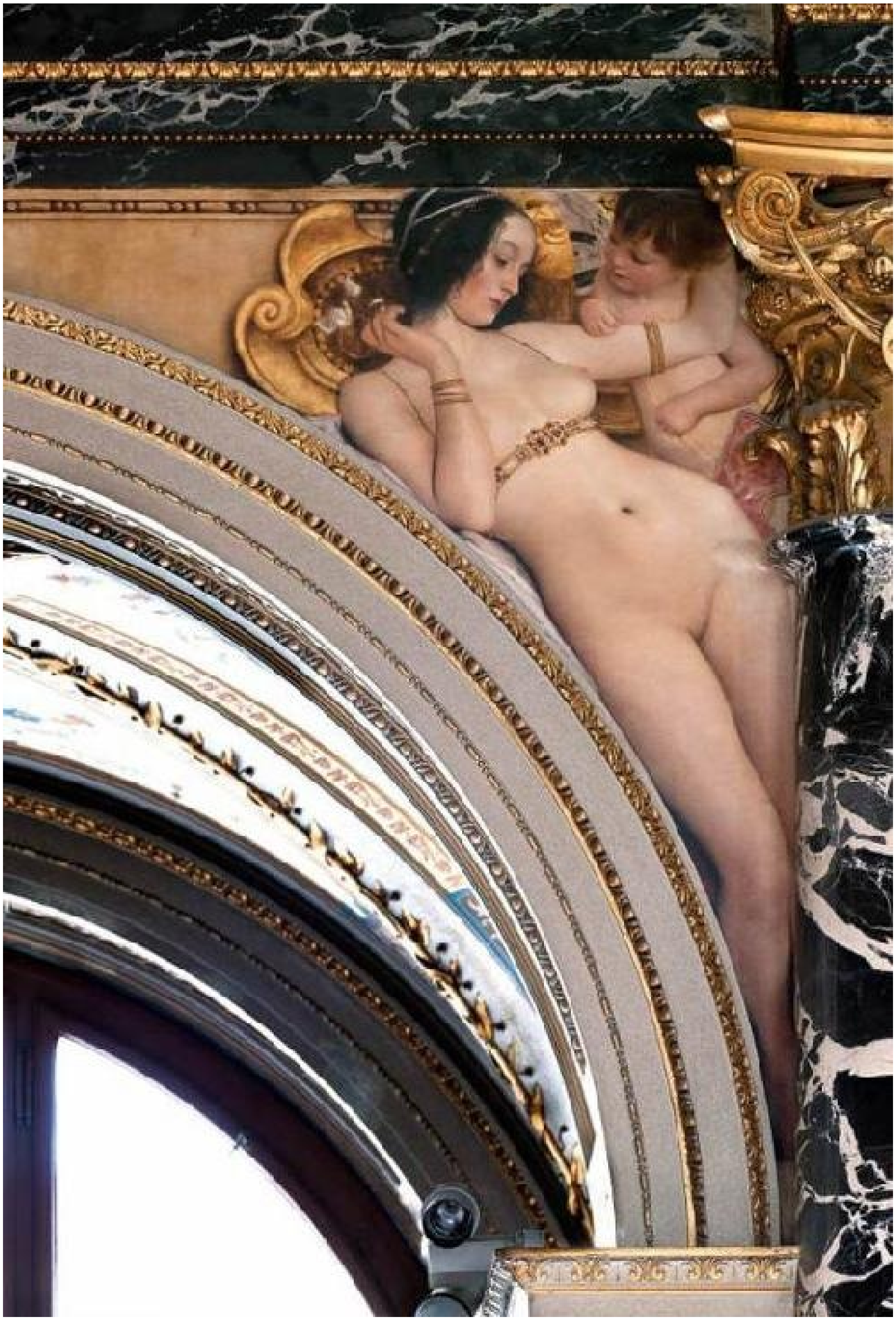
Ancient Greece (The Girl from Tanagra)

Date 1890
Mural painting in the Kunsthistorisches Museum, Vienna
230 x 230 cm
Kunsthistorisches Museum, Vienna



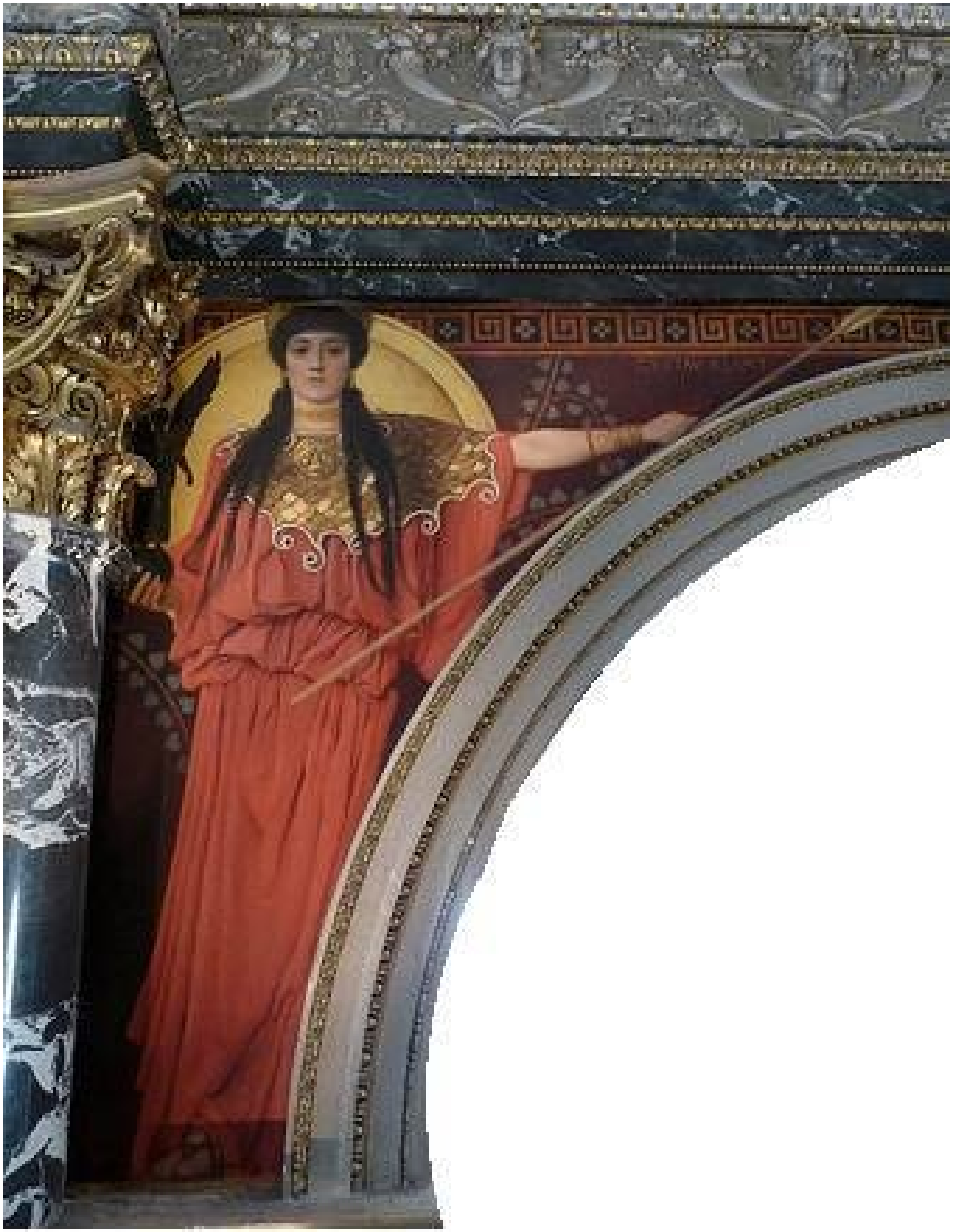
Florentinian Renaissance

Date 1890
Mural painting in the Kunsthistorisches Museum, Vienna
Commision Burgtheater
230 x 230 cm



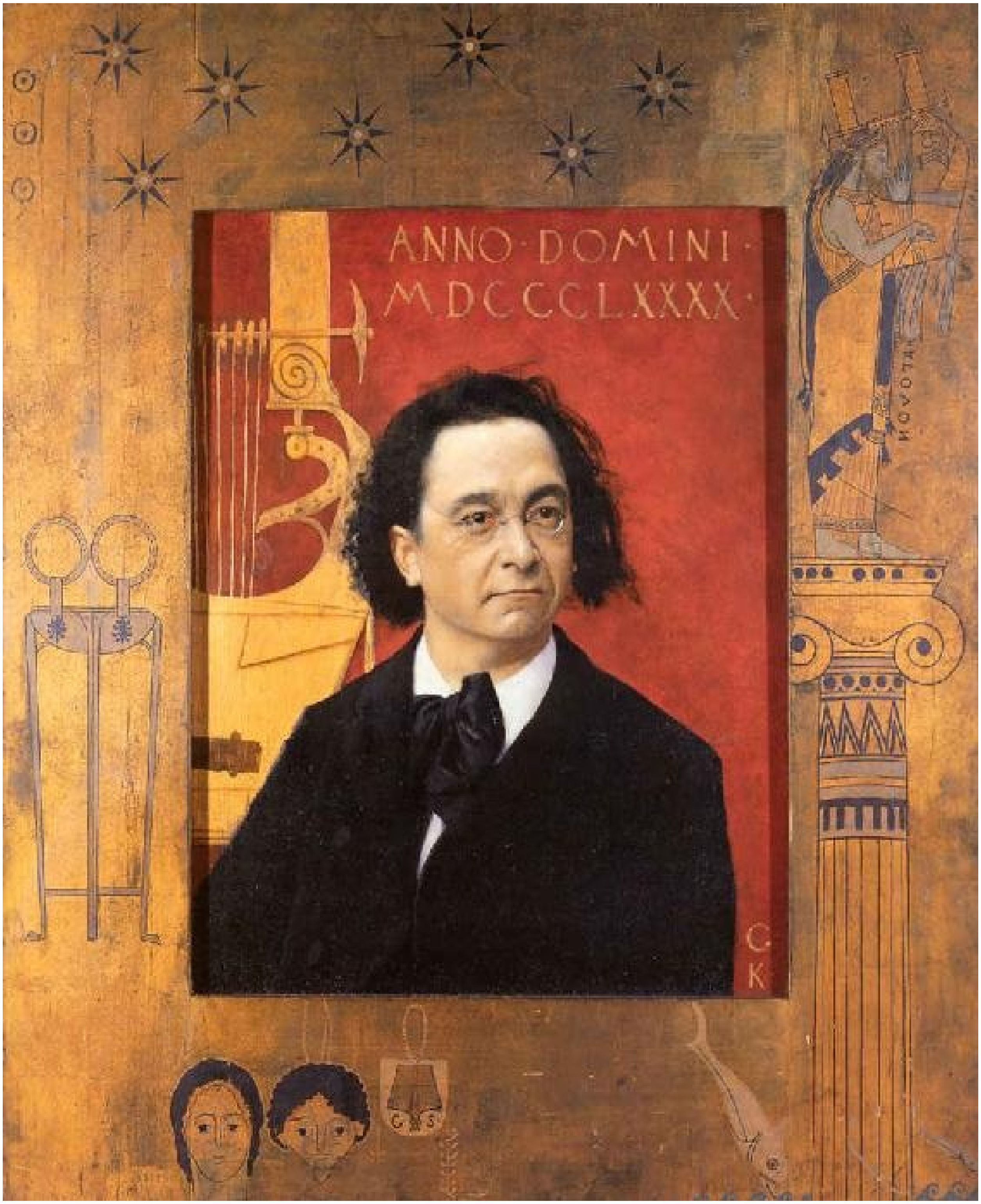
Ancient Greece

Date 1890
Mural painting in the Kunsthistorisches Museum, Vienna
230 x 230 cm
Kunsthistorisches Museum, Vienna



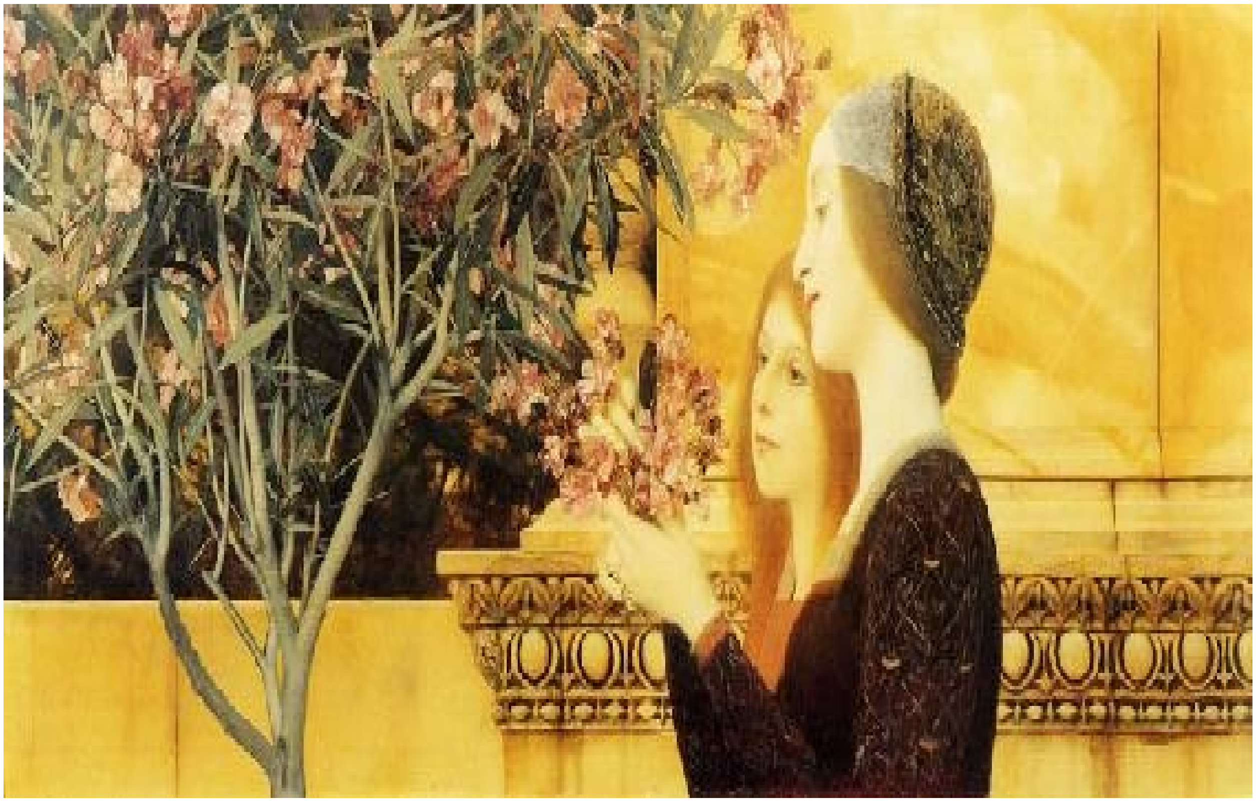
Portrait of Joseph Pembauer

Date 1890
69 x 55 cm
Tyrolean Provincial Museum Innsbruck, Austria


ANNO·DOMINI·
MDCCCLXXXX·
G
K

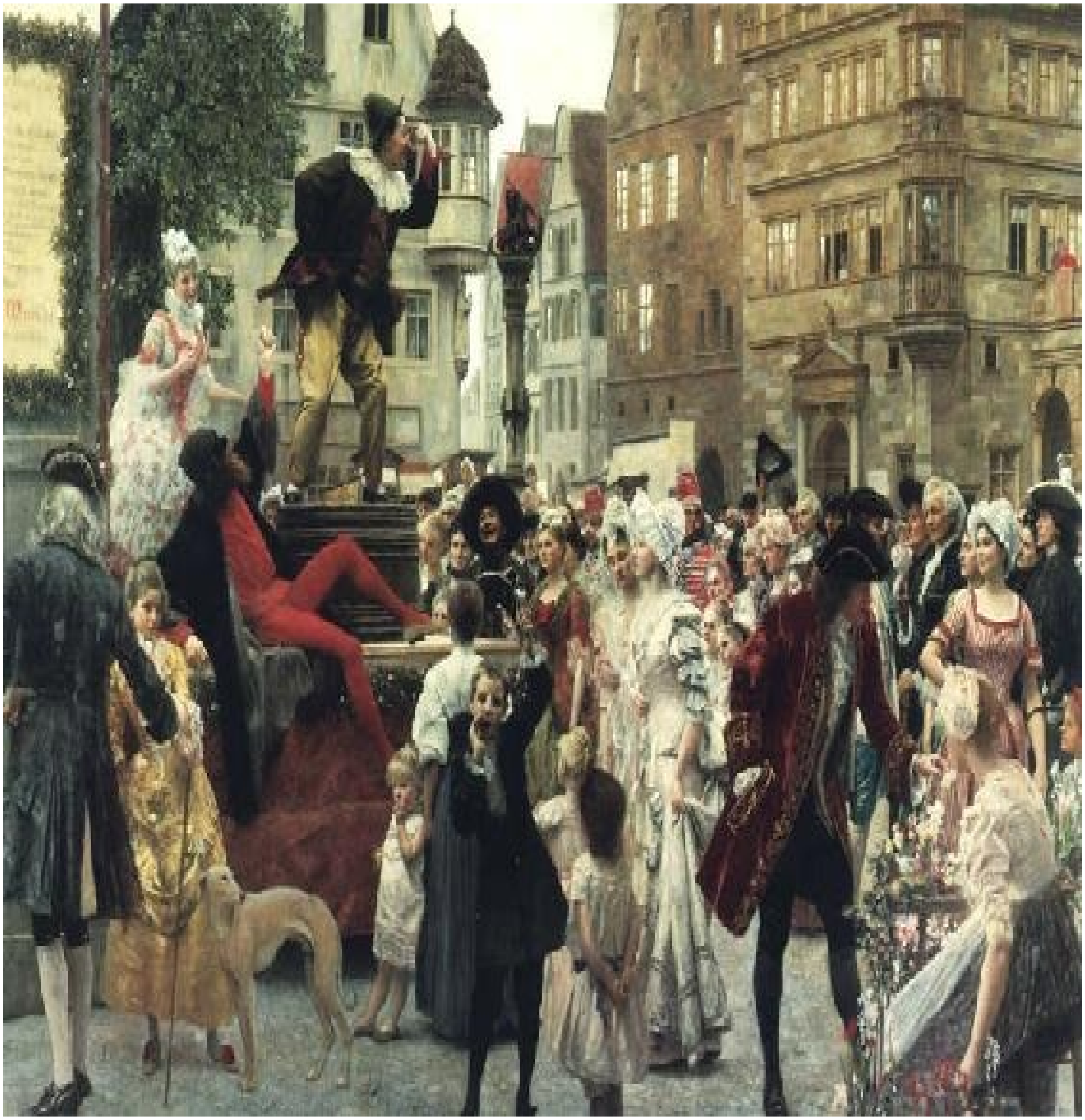
Two Girls with an Oleander

Date c. 1892
55 x 128.5 cm
Wadsworth Atheneum, Hartford, Connecticut
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund



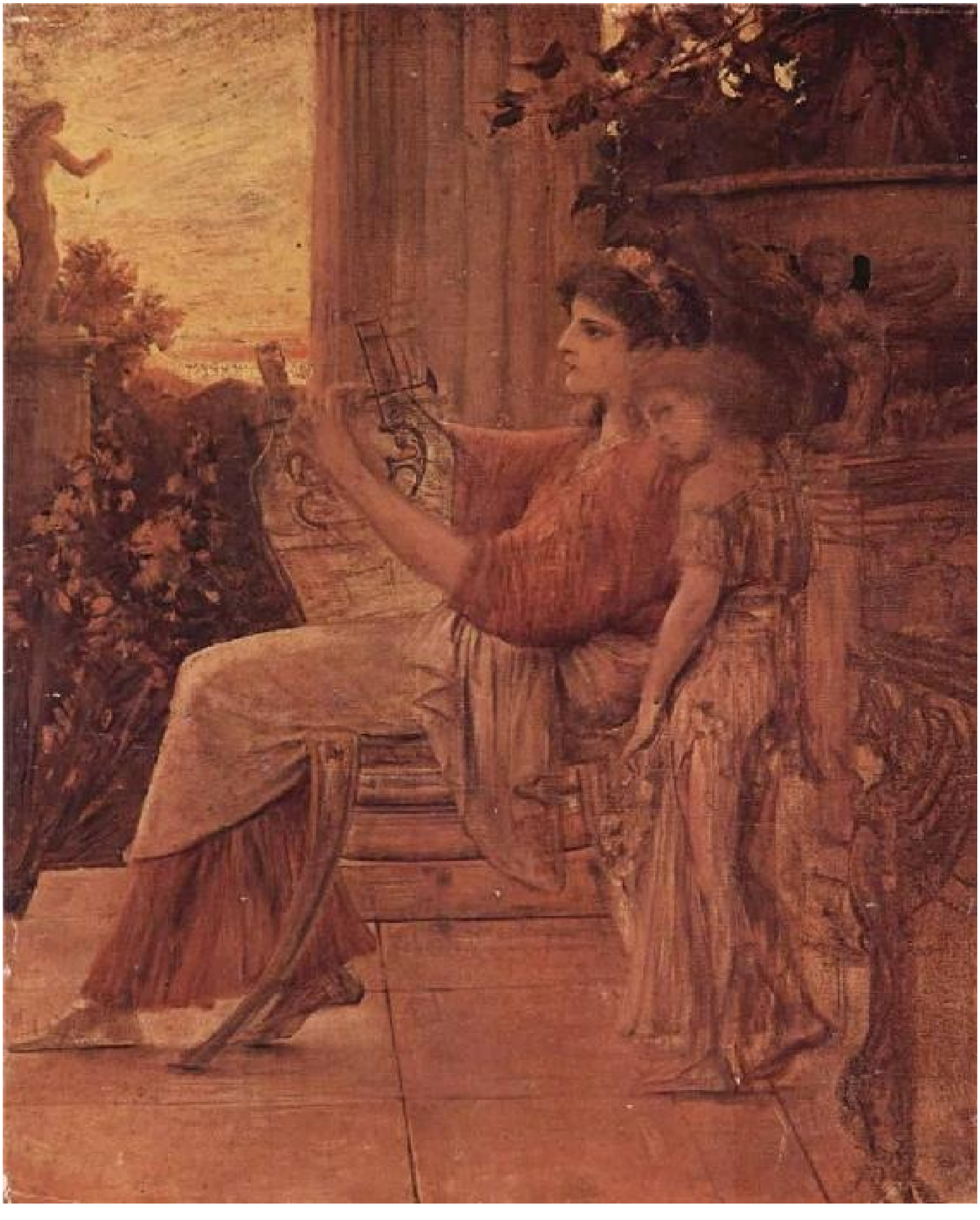
Hanswurst on the fair stage

Date 1892
450 x 100 cm
Technique: Oil on stucco base
Depository: Burgtheater, Vienna



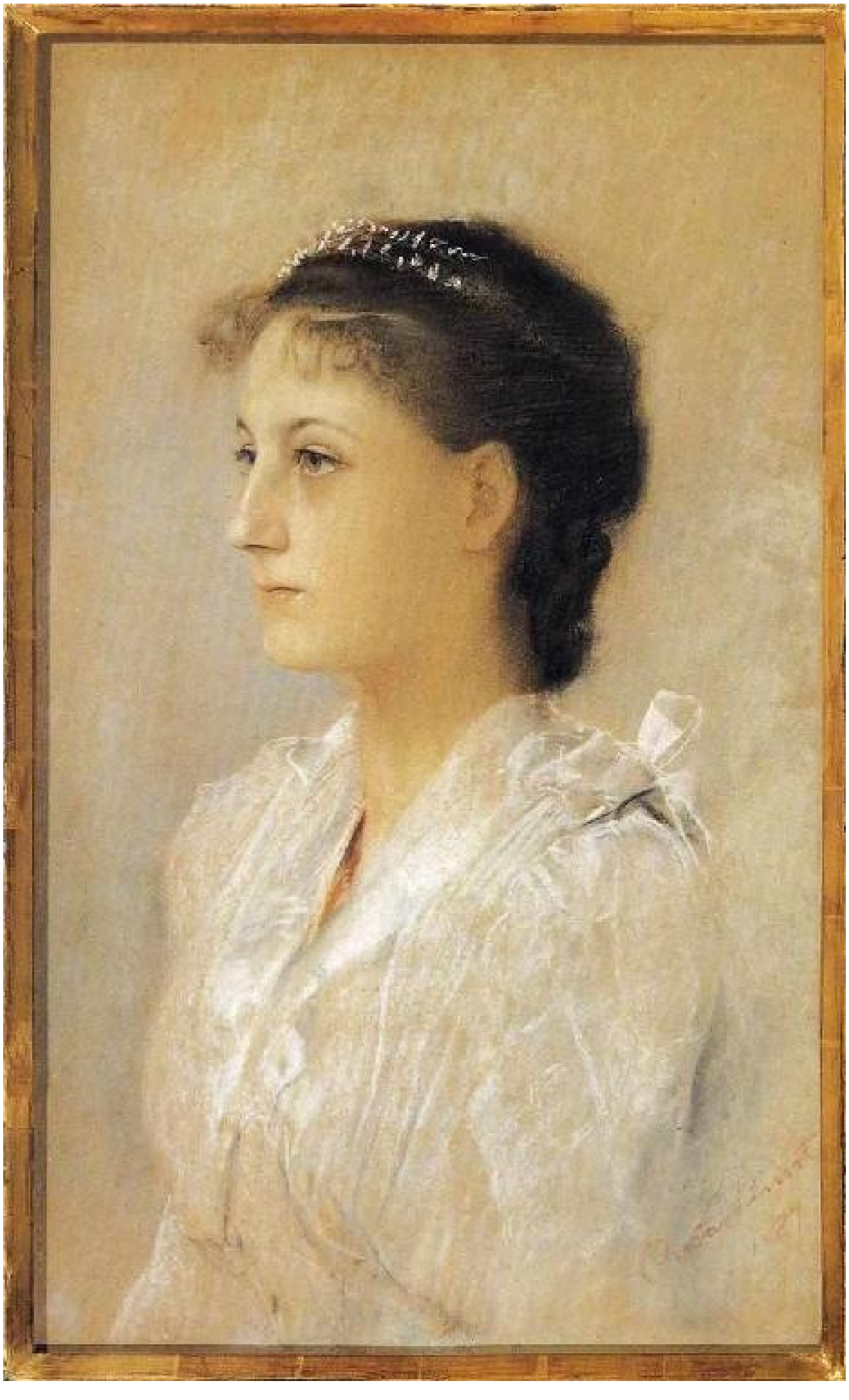
Sappho

Date 1890
39 x 31.6 cm
Historical Museum of the City of Vienna, Vienna, Austria



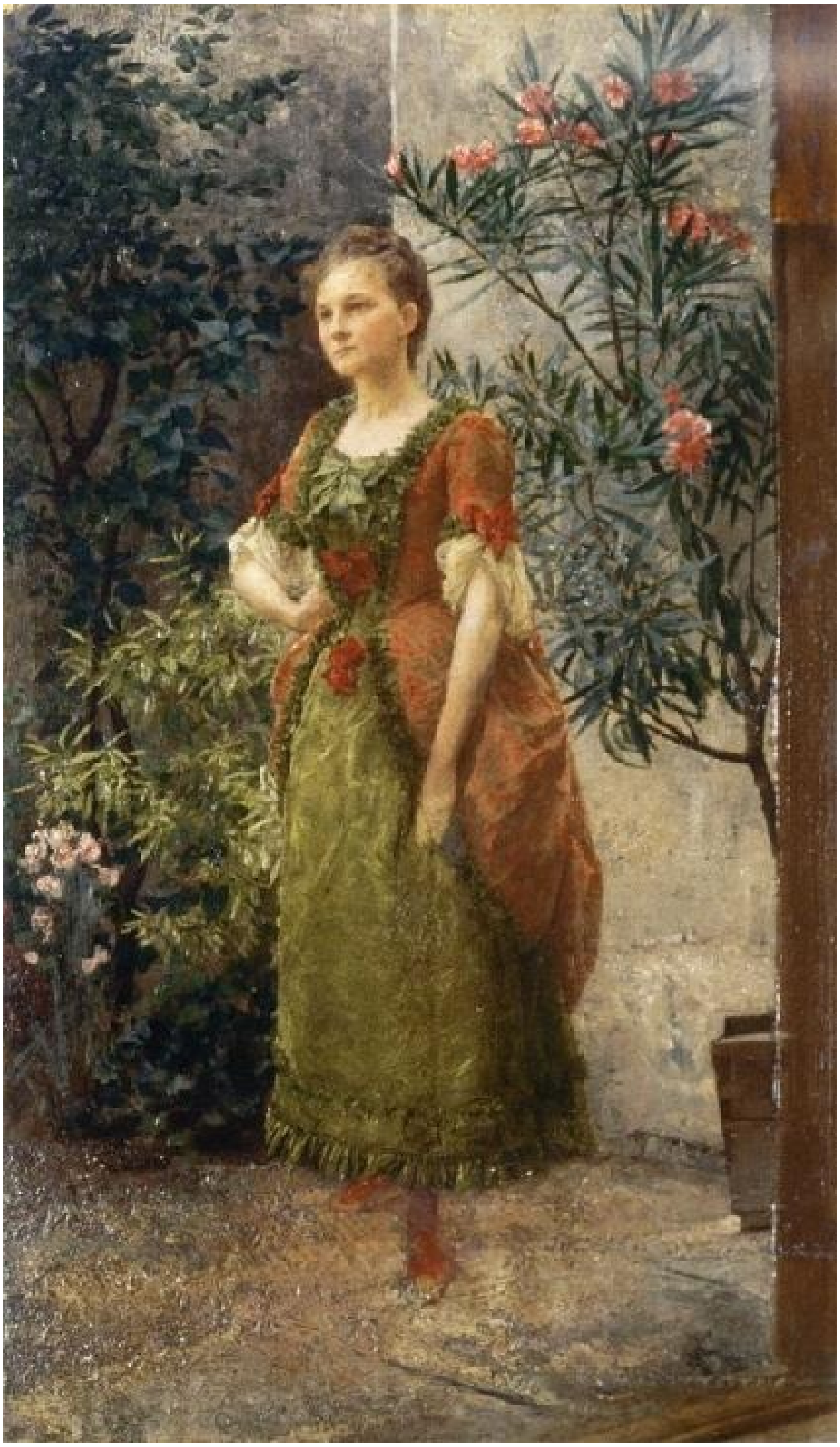
Portrait of Emilie Flöge, Aged 17

Date 1891
Private Collection



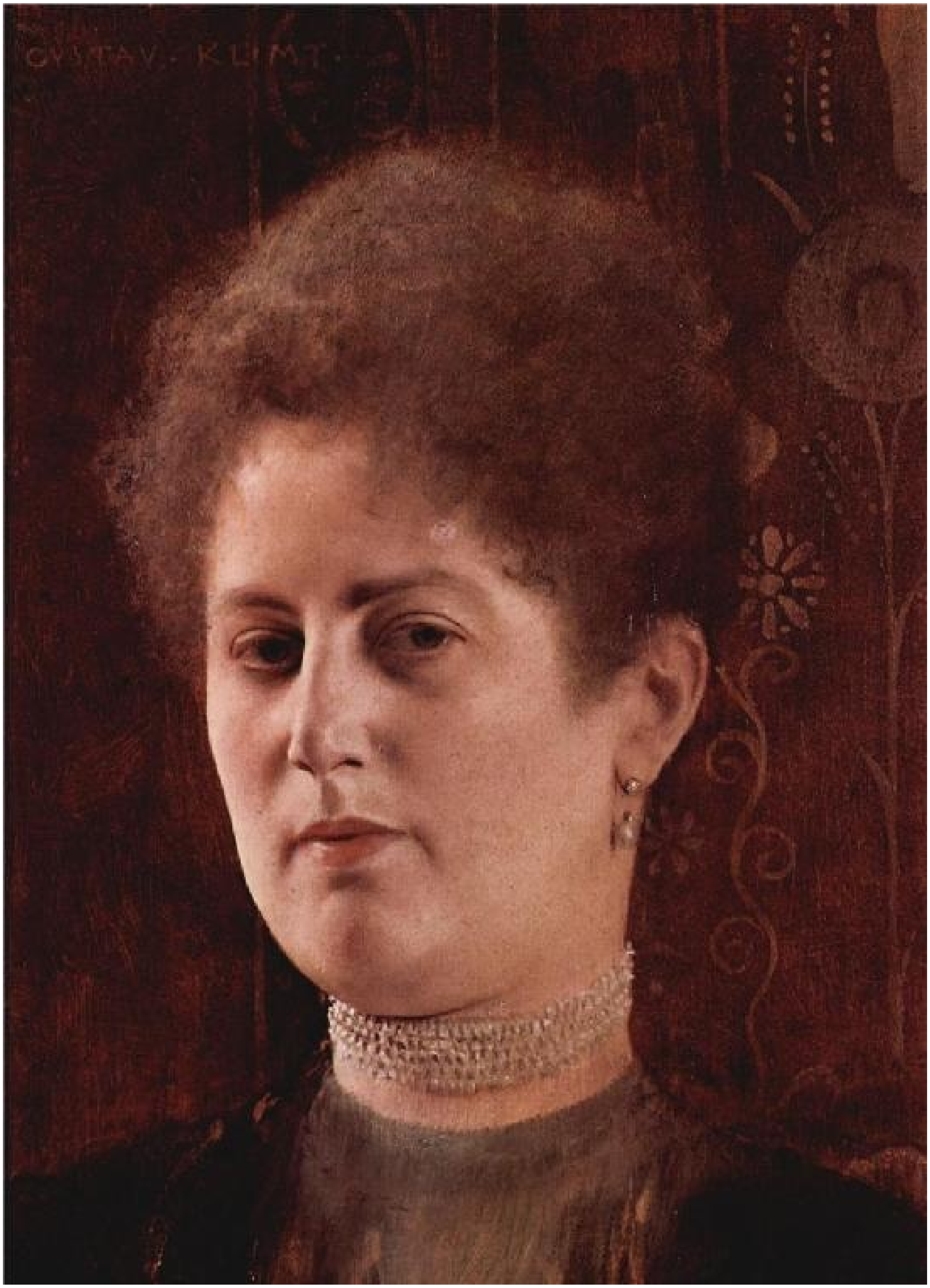
Portrait of Emilie Flöge

Date c.1893
41 x 24 cm
Albertina, Vienna, Austria



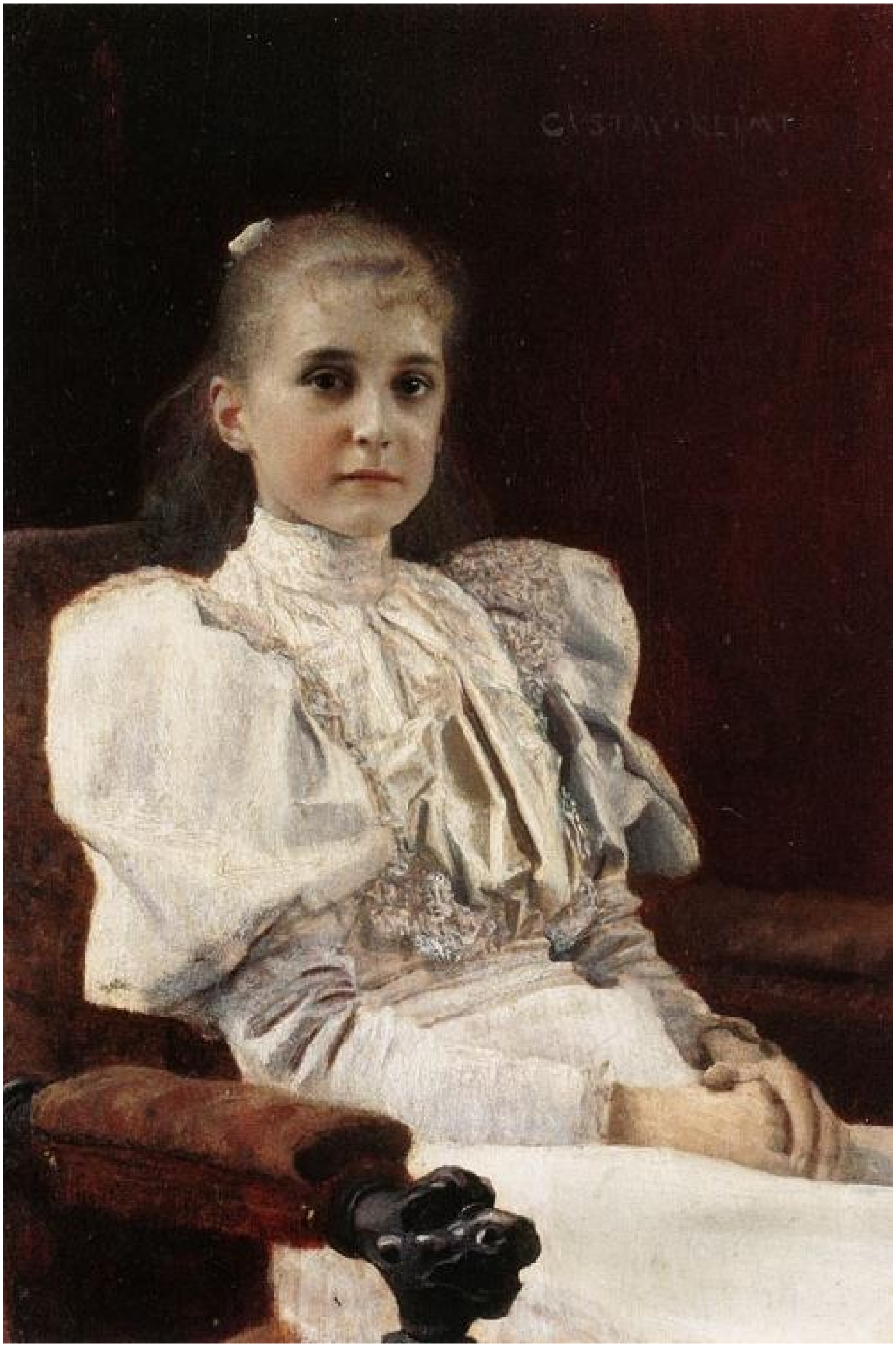
Portrait of a Lady

Date 1894
30 x 23 cm
Historical Museum of the City of Vienna, Vienna, Austria


GVSTAV · KLIMT ·

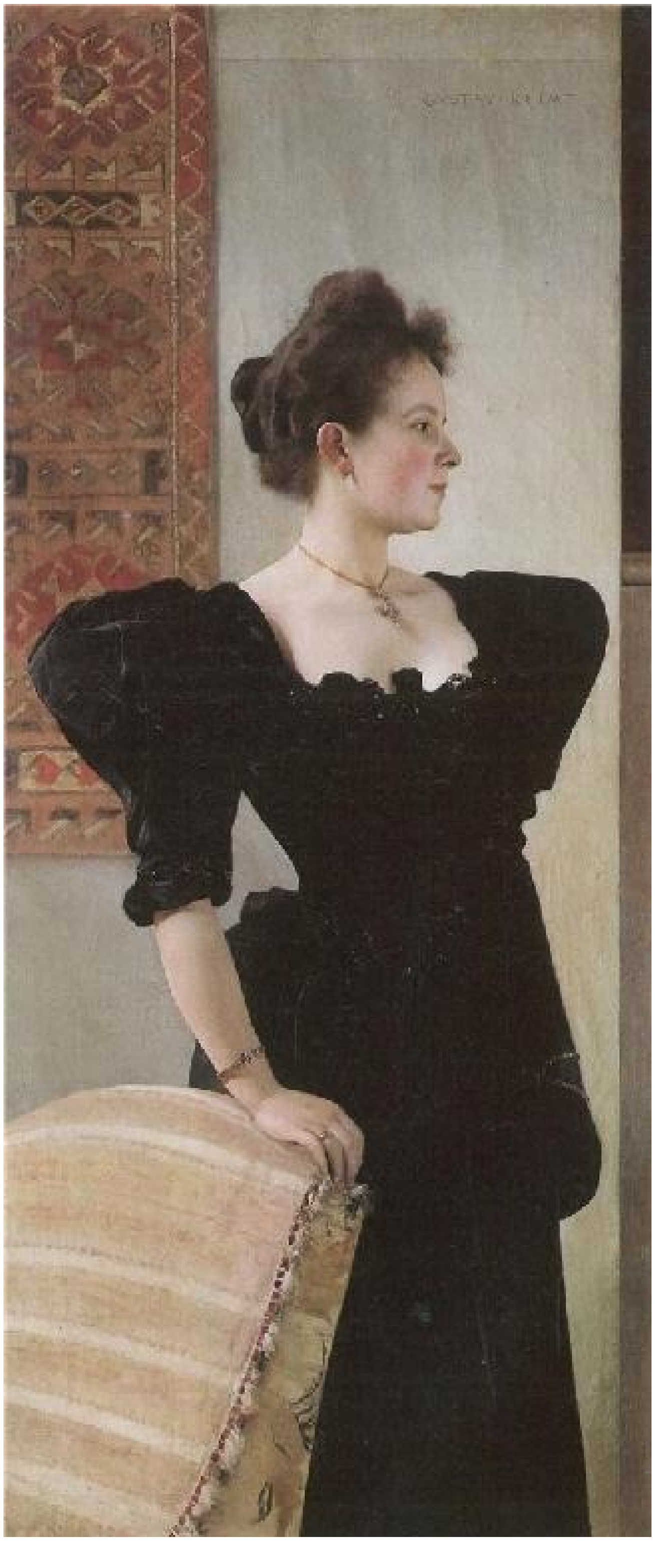
Seated Young Girl

Date c. 1894
Leopold Museum, Vienna


GUSTAV KLIMT

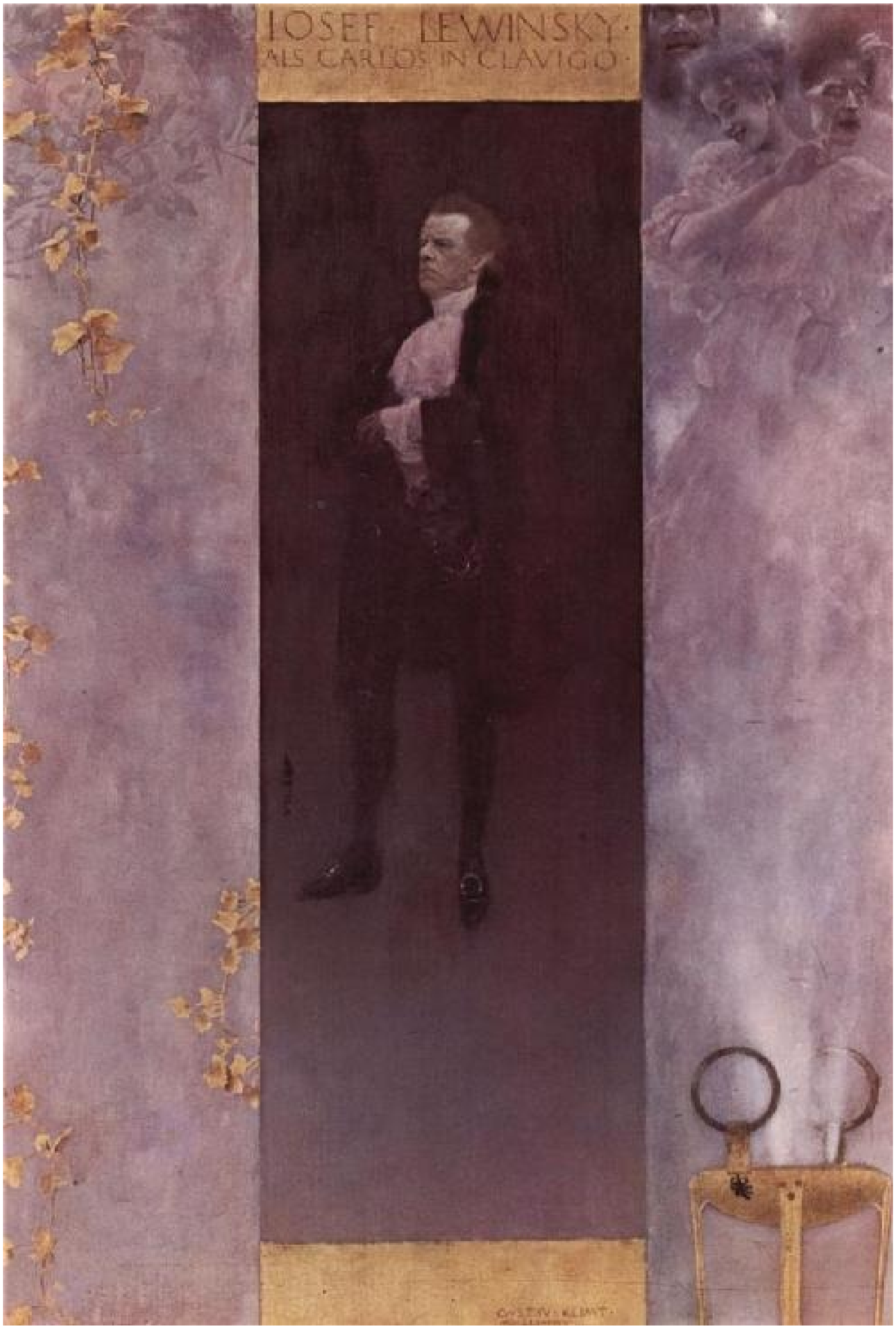
Portrait of Marie Breunig

Date 1894


GUSTAV KLIMT

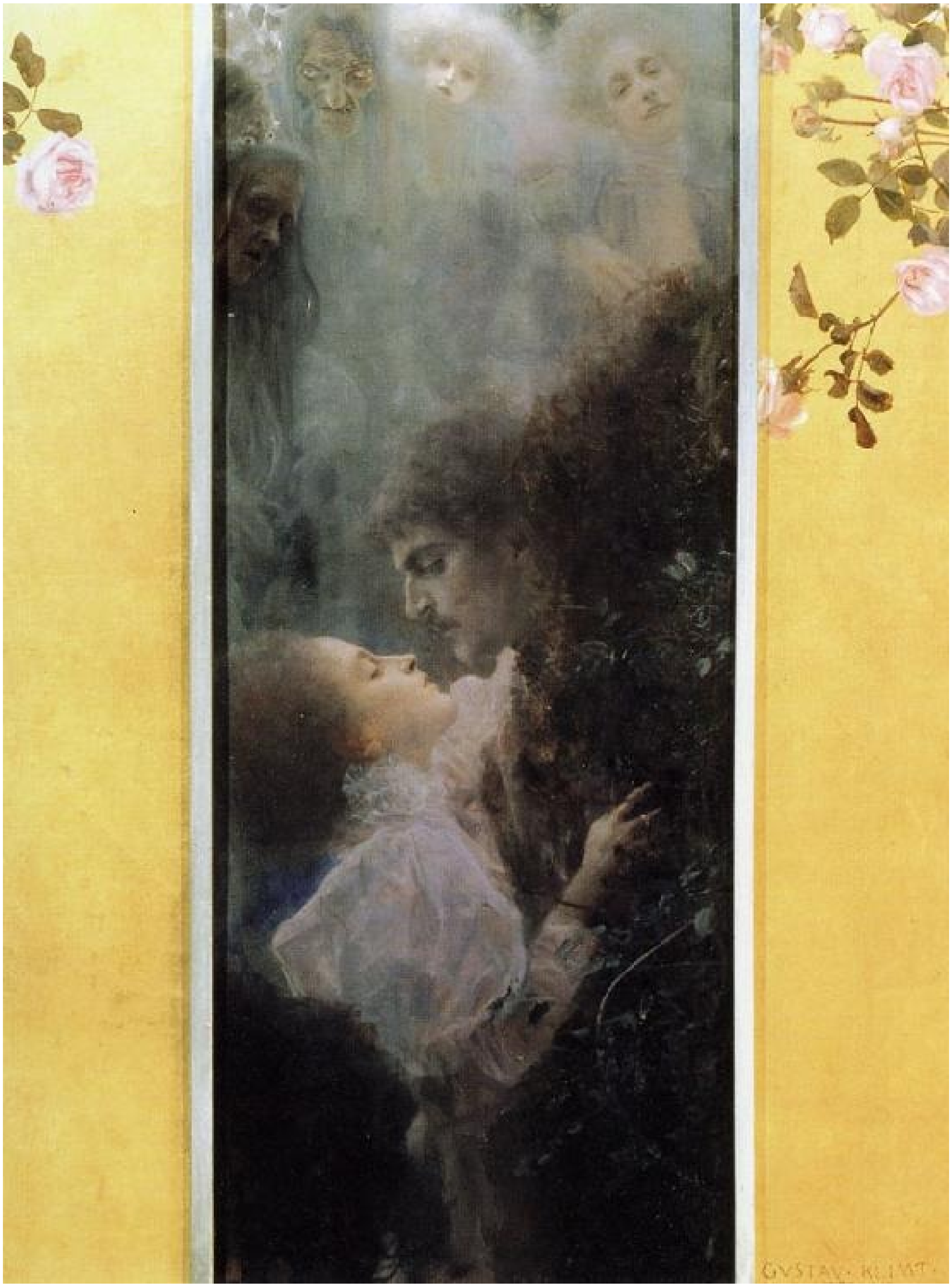
Josef Lewinsky

Date 1895


IOSEF · LEWINSKY ·
ALS CARLOS IN CLAVIGO ·
GUSTAV KLIMT

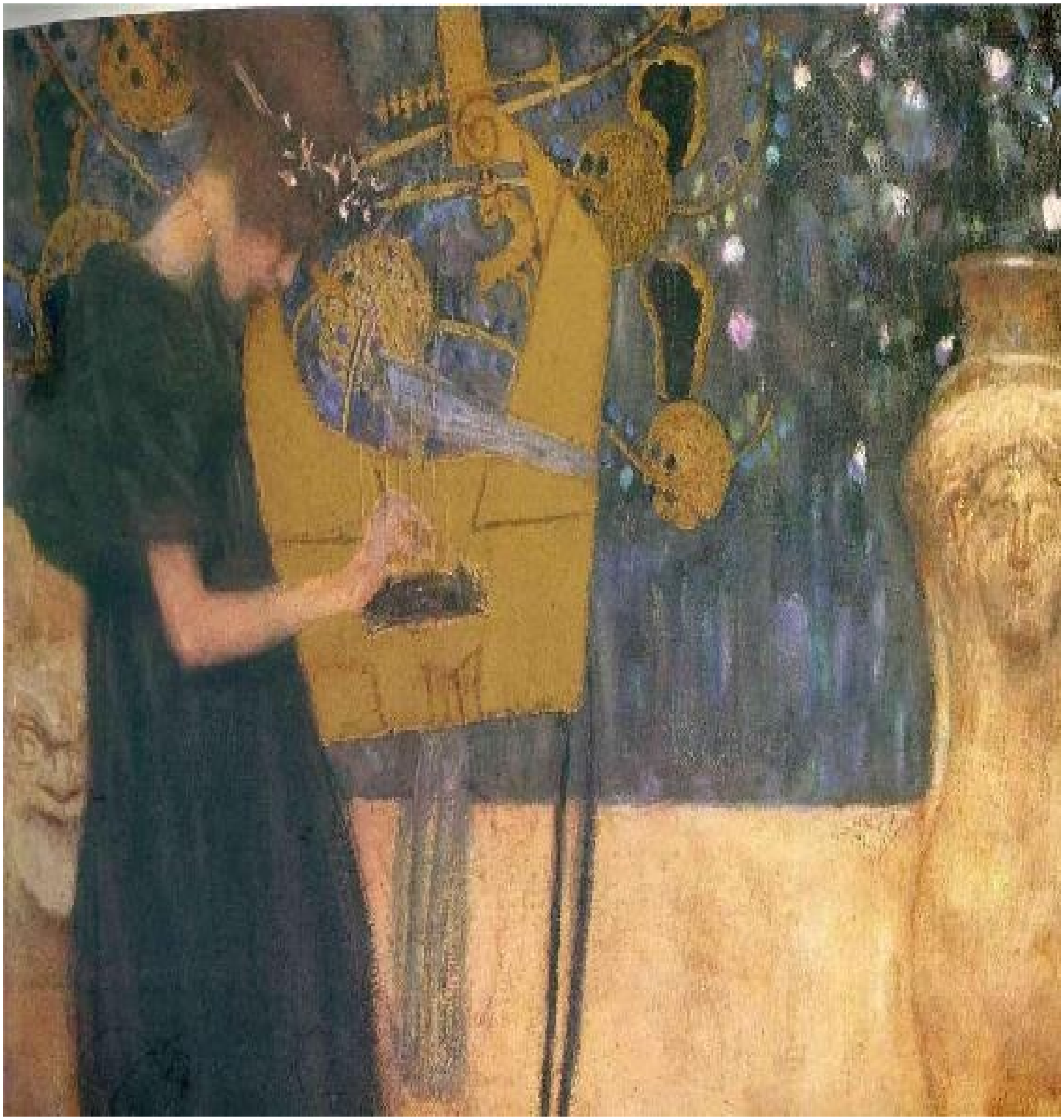
Love

Date 1895
60 x 44 cm
Kunsthistorisches Museum, Vienna, Austria


GVSTAV · KLIMT ·

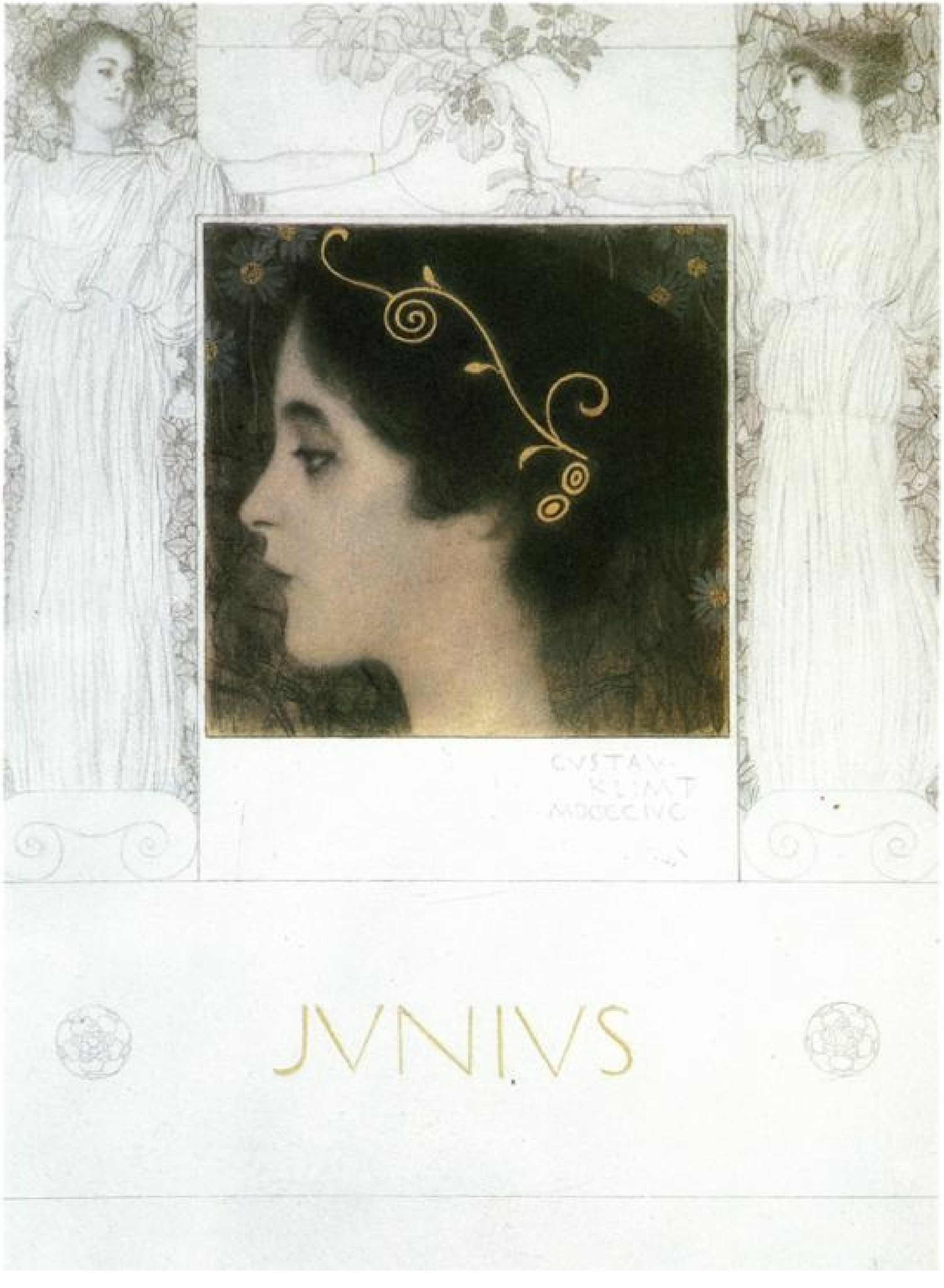
Music

Date 1895
37 x 44.5 cm
Bayerische Staatsgemäldesammlungen, Munich, Germany



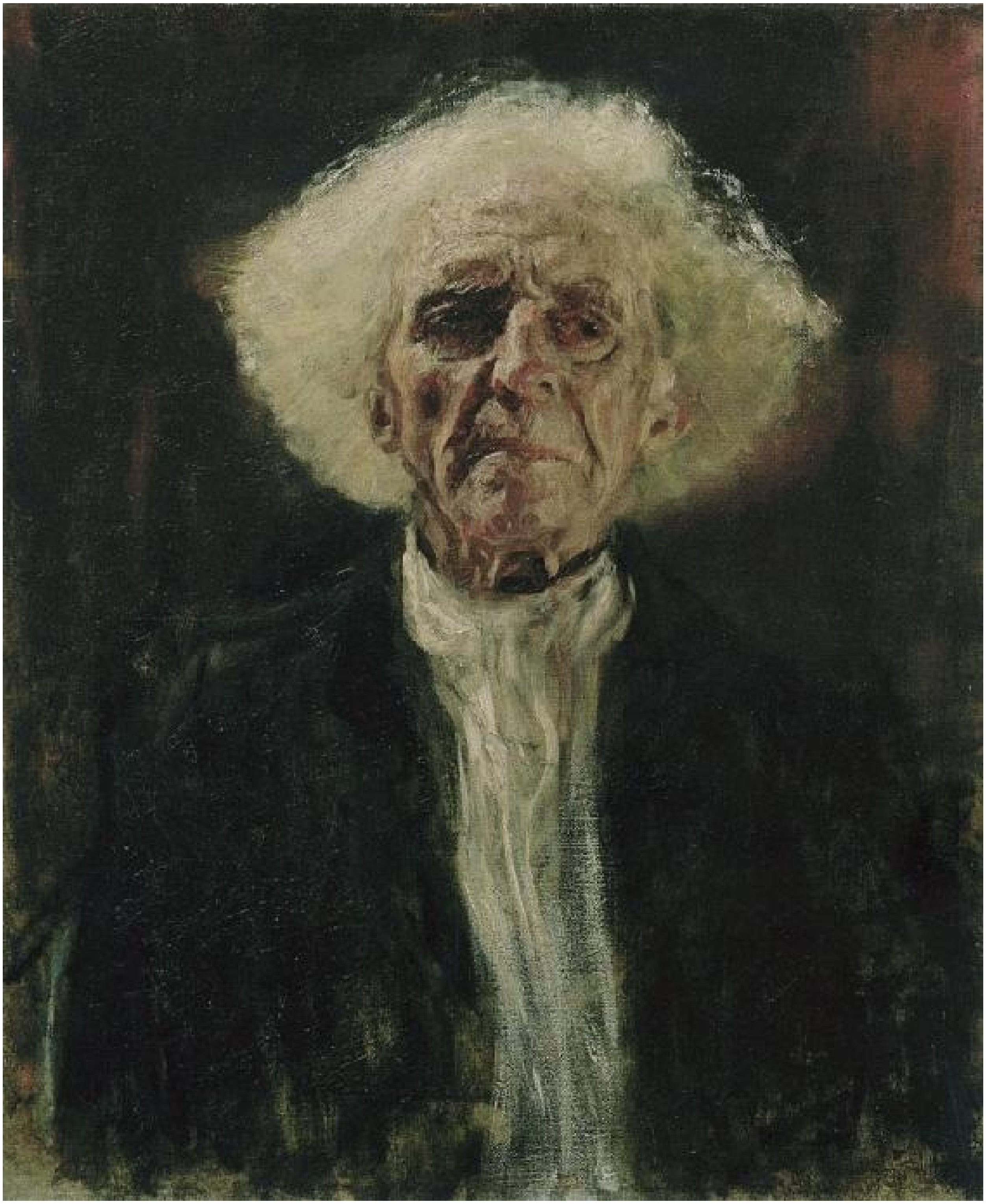
Junius

Date 1896
41.5 x 31 cm
Historical Museum of the City of Vienna, Vienna, Austria


GVSTAV
KLIMT
MDCCCXCVI
JVNIVS

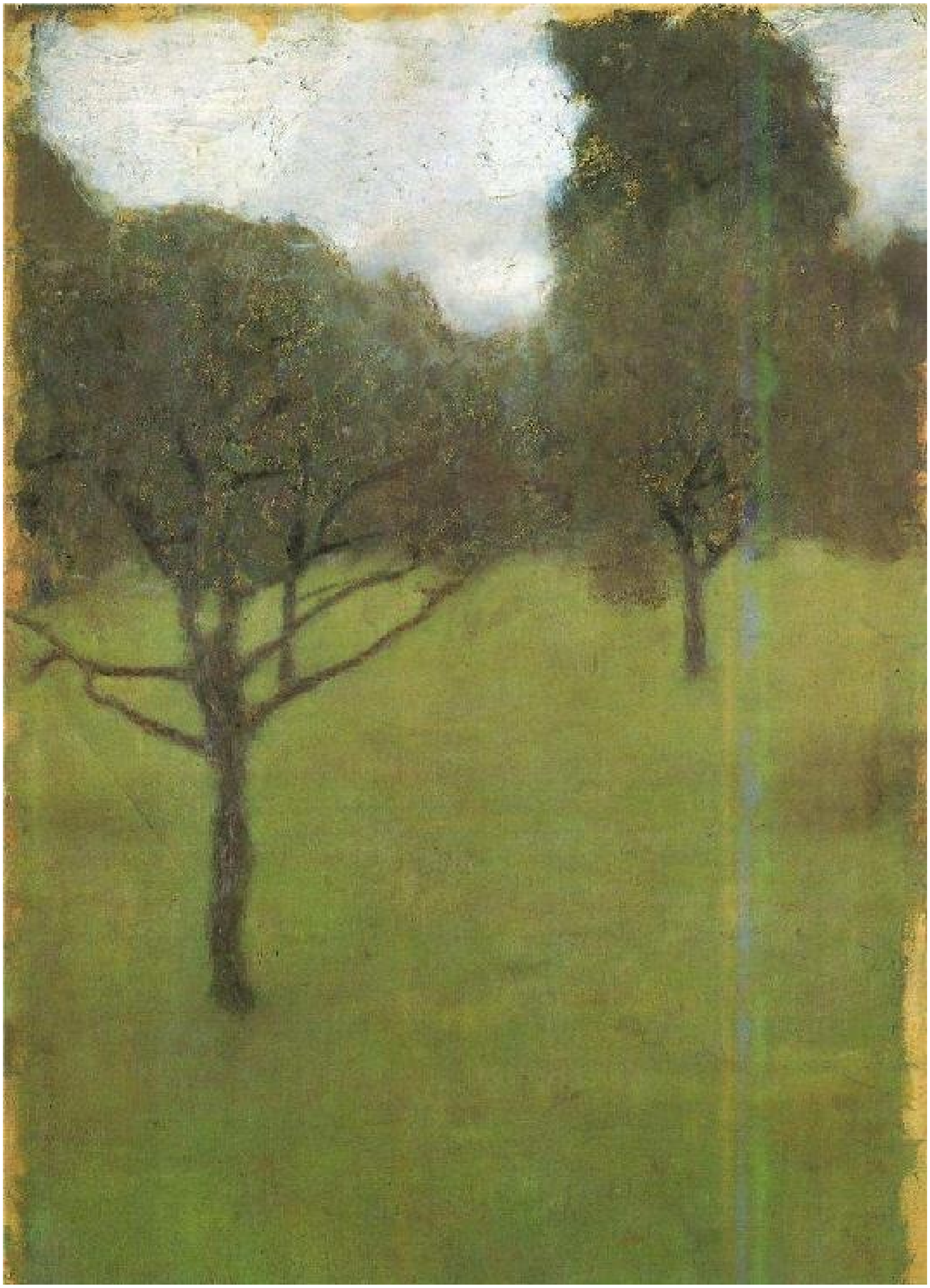
The Blind Man

Date 1896
Leopold Museum, Vienna



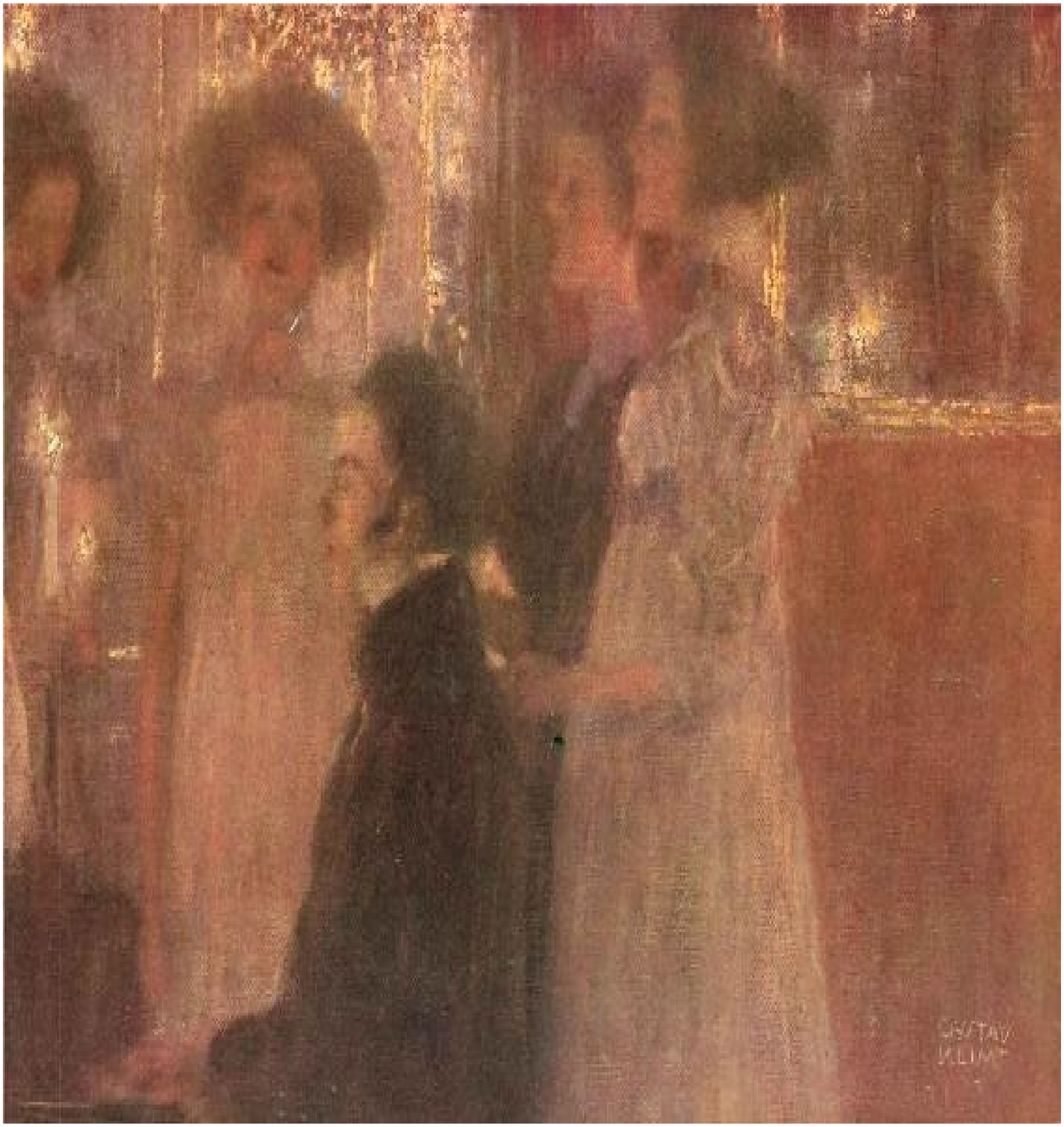
Orchard

Date 1896
39 x 28 cm



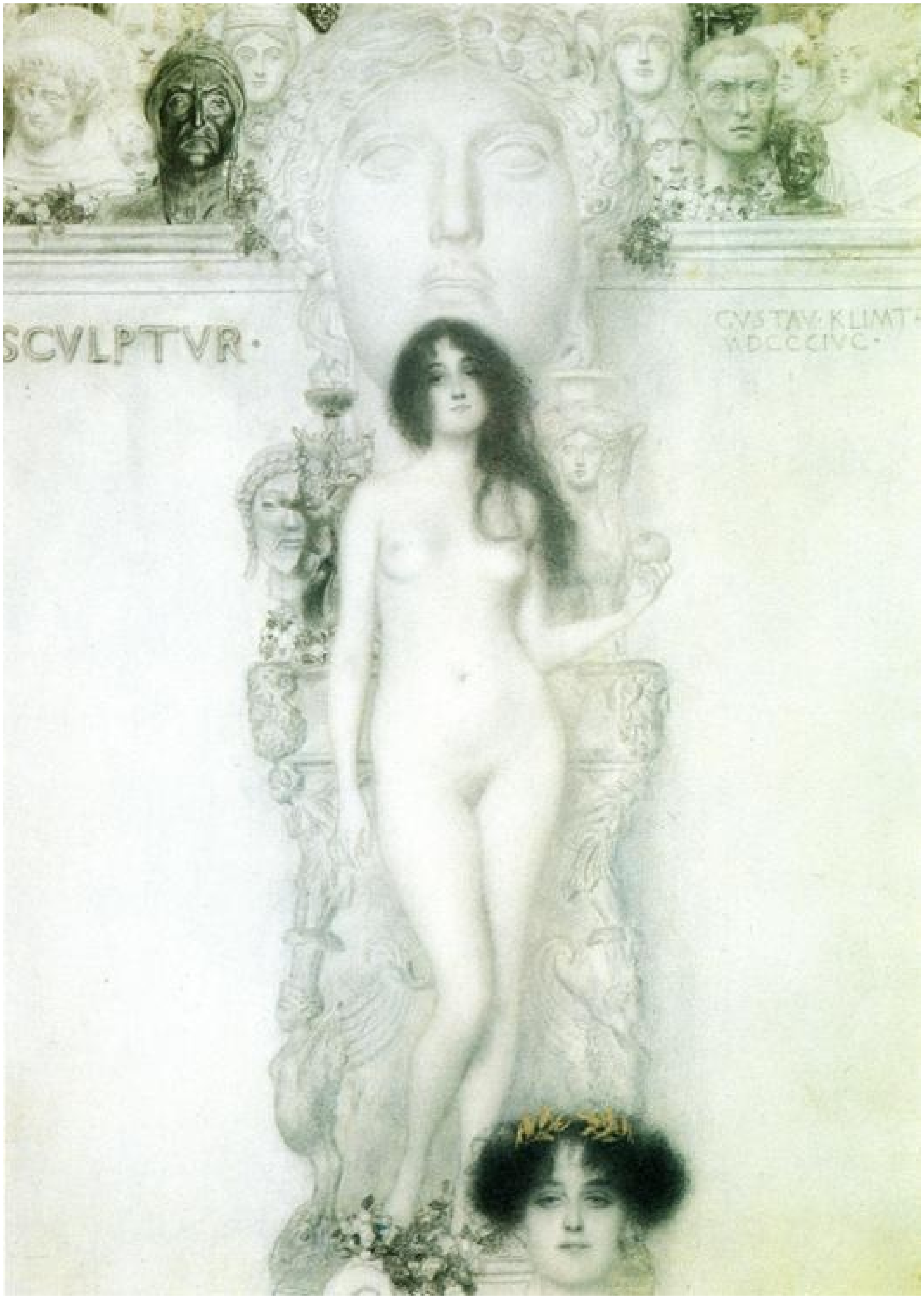
Schubert at the piano I

Date c.1896
30 x 39 cm
Private Collection


GUSTAV
KLIMT

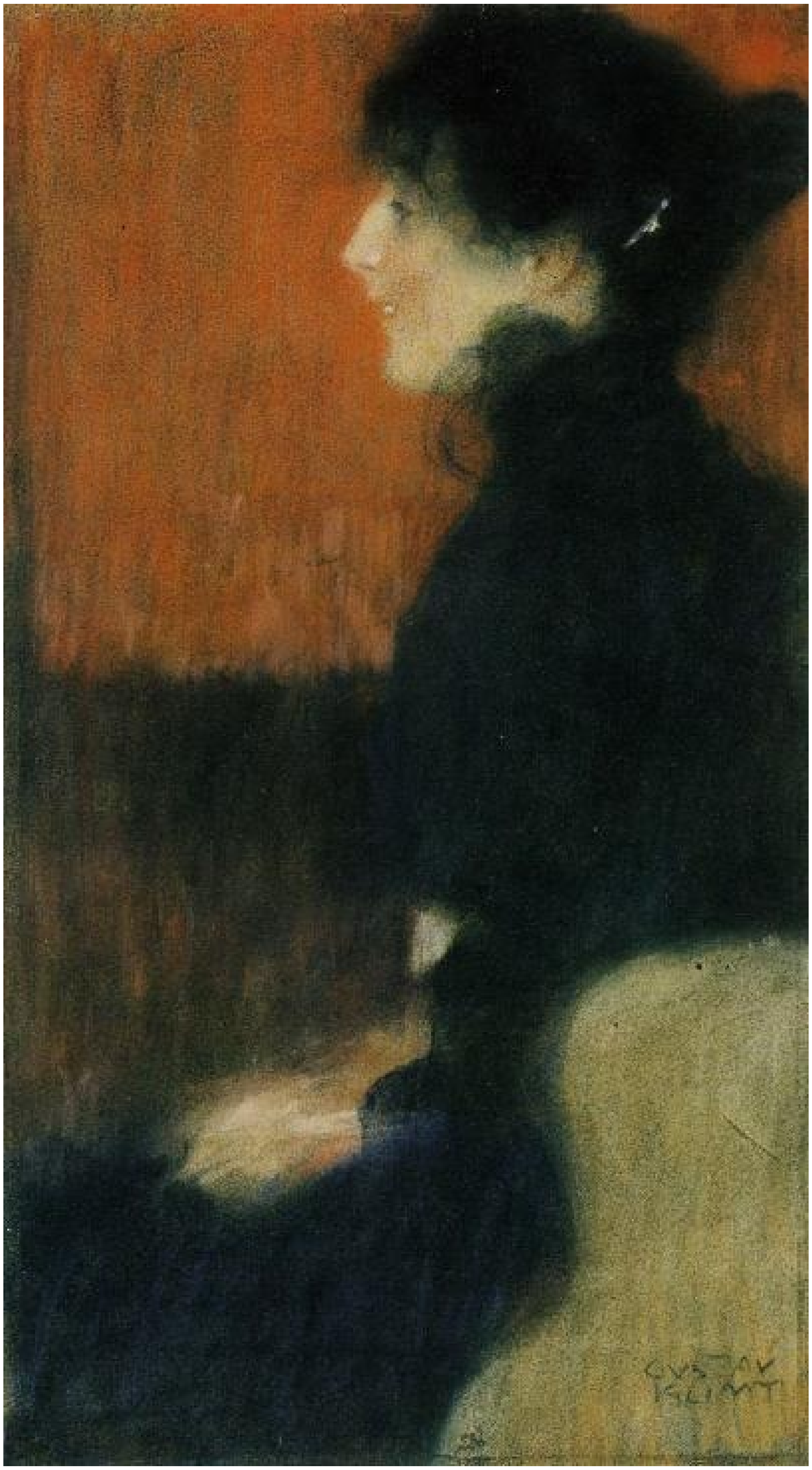
Sculpture

Date 1896
41.8 x 31.3 cm
Historical Museum of the City of Vienna, Vienna, Austria


SCVLPTVR·
GVSTAV·KLIMT·
MDCCCIVC·

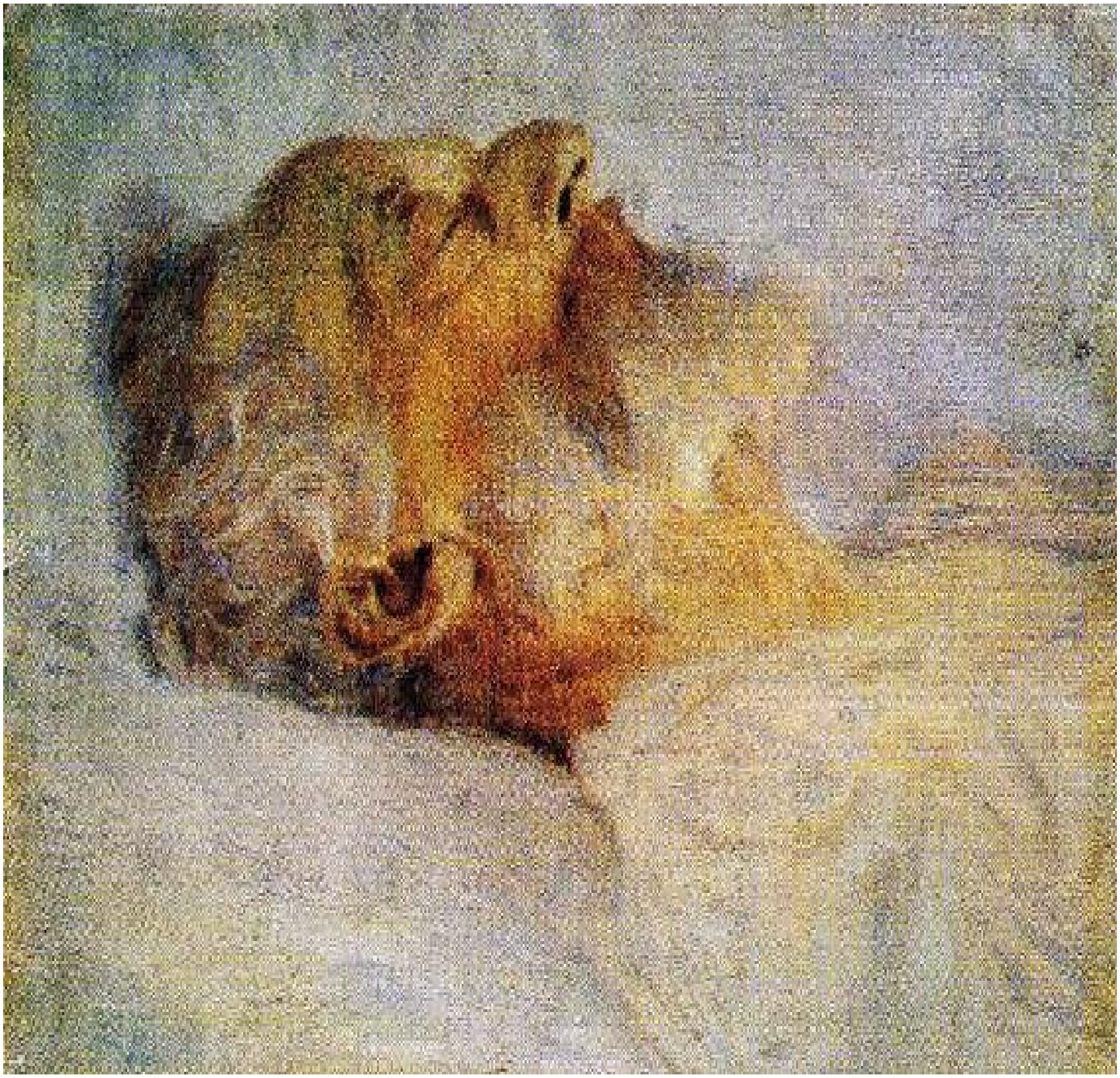
Portrait of a Lady

Date 1897


GVSTAV
KLIMT

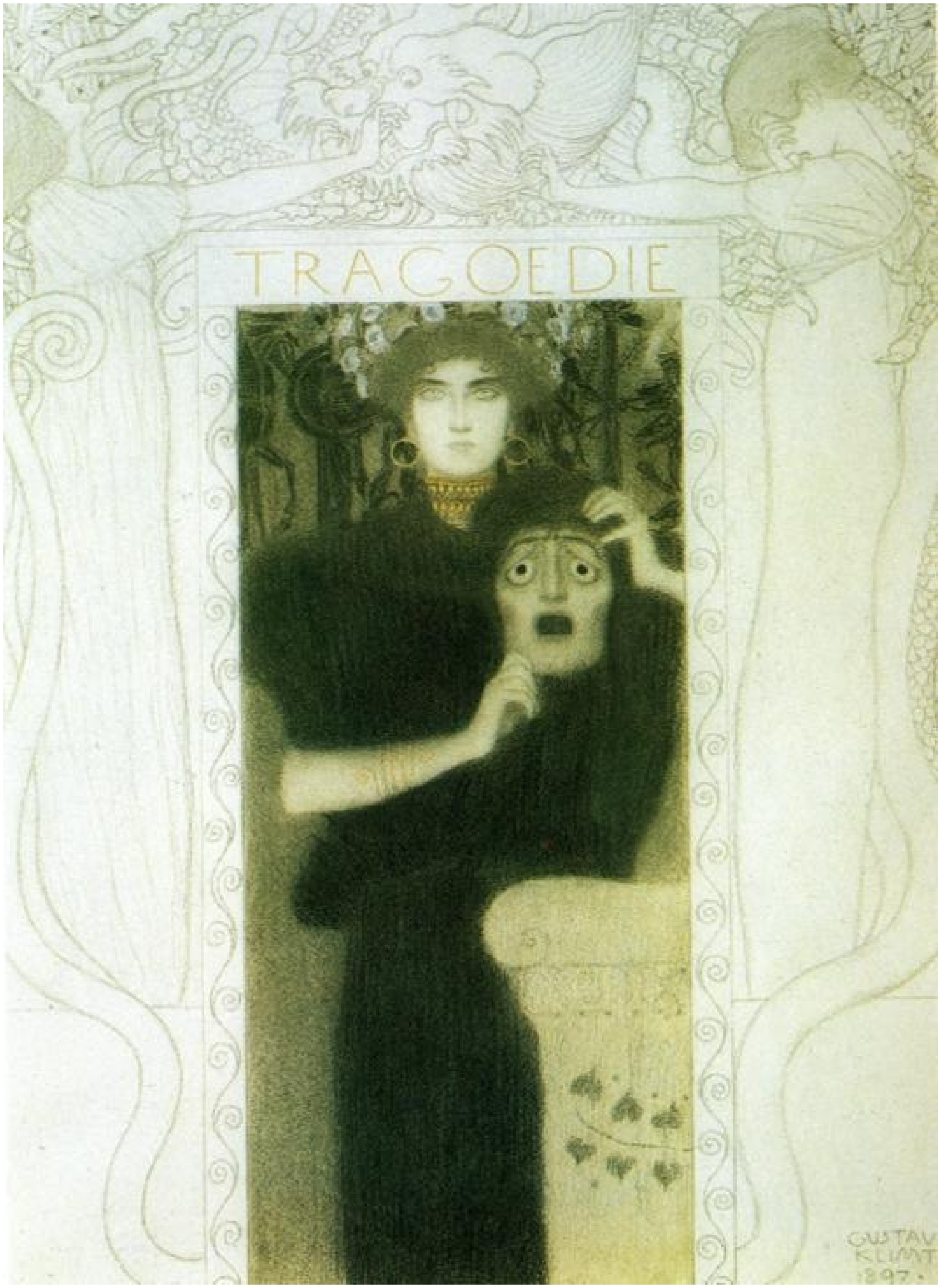
Old Man on His Deathbed

Date 1897
Österreichische Galerie Belvedere, Vienna



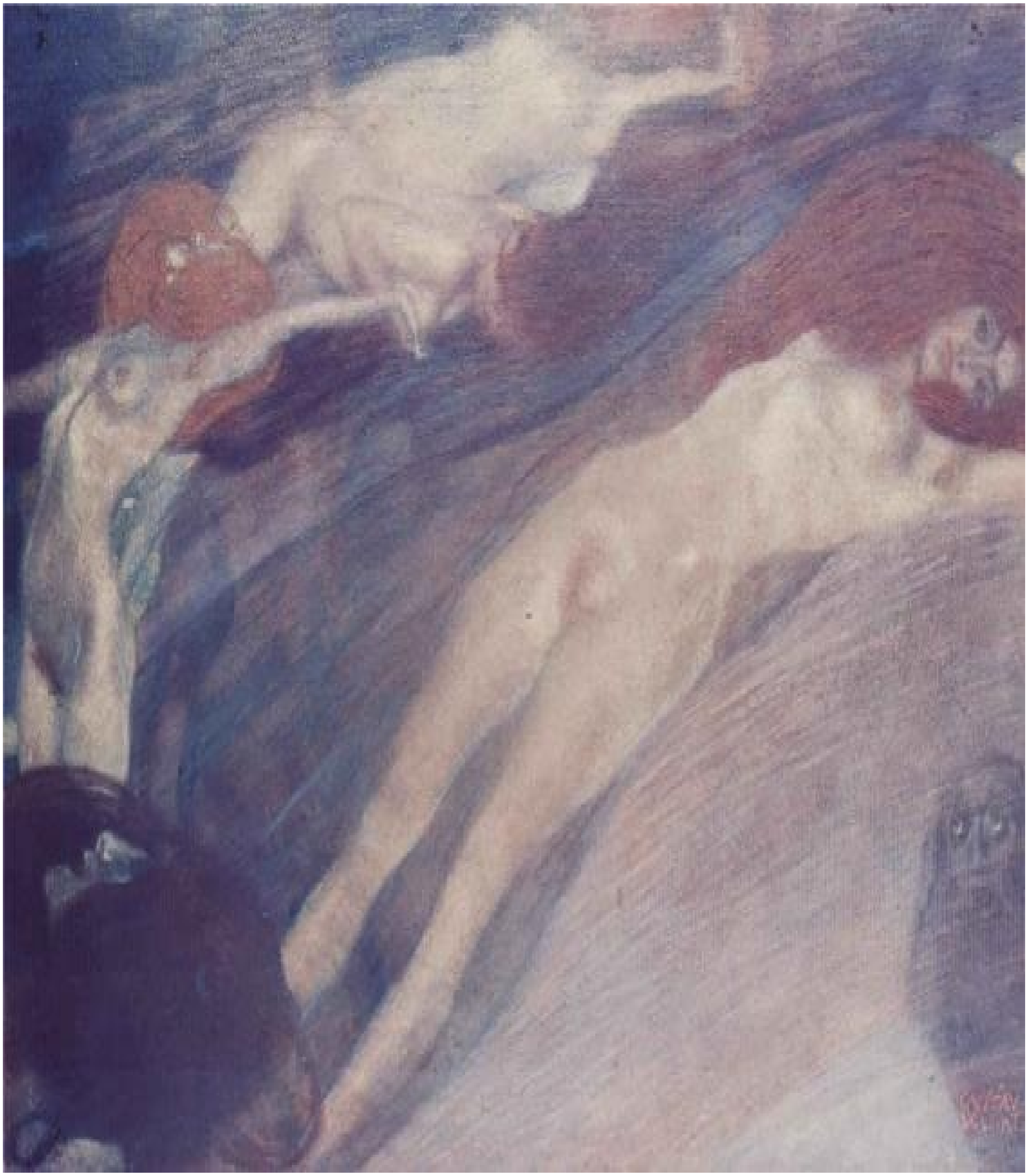
Tragedy

Date 1897
41.9 x 30.8 cm
Historical Museum of the City of Vienna, Vienna, Austria


TRAGOEDIE
GUSTAV
KLIMT
1897

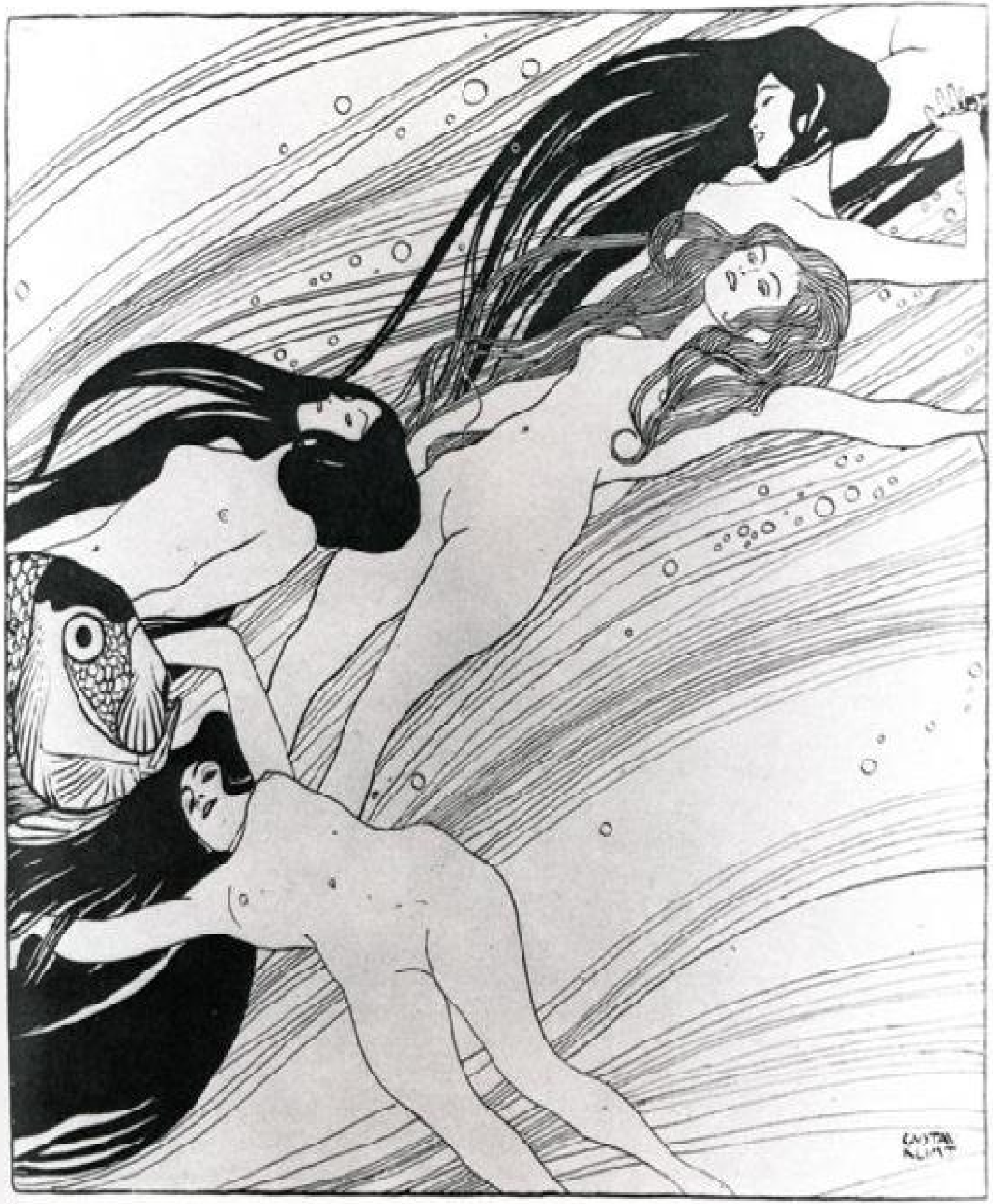
Bewegte Wasser

Date 1898
52 x 65 cm
Private Collection



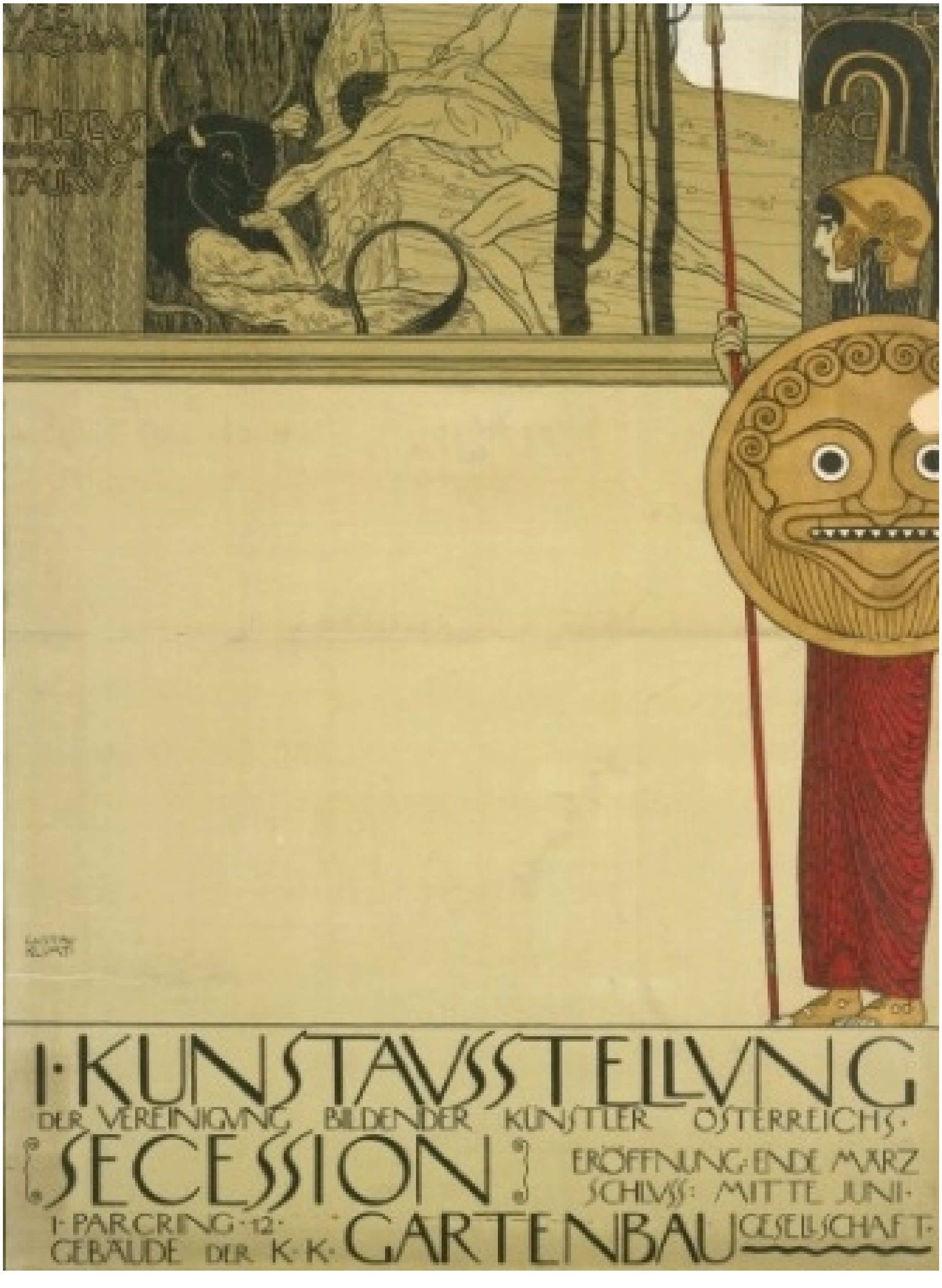
Fishblood

Date 1898
Destroyed


GUSTAV KLIMT

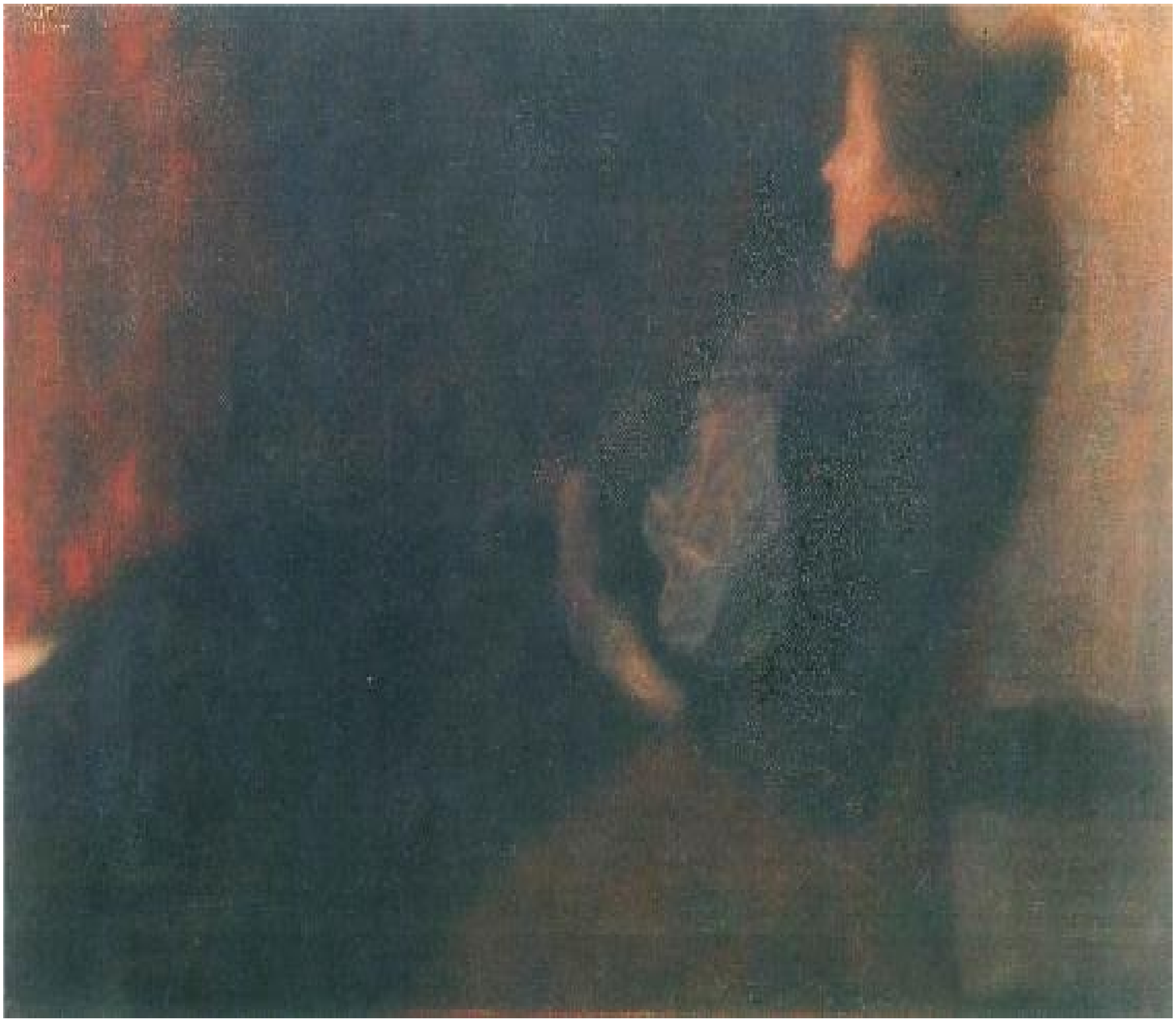
Poster for the first exhibition of the Secession (Theseus and Minotaur)

Date 1898
97 x 70 cm
Lithograph
Historisches Museum der Stadt Wien


VER SACRUM
THESEUS
MINOTAURUS
GUSTAV KLIMT
I·KUNSTAUSSTELLUNG
DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS·
SECESSION
ERÖFFNUNG·ENDE MÄRZ
SCHLUSS: MITTE JUNI·
I·PARCRING·12·
GEBÄUDE DER K·K·
GARTENBAU
GESELLSCHAFT·

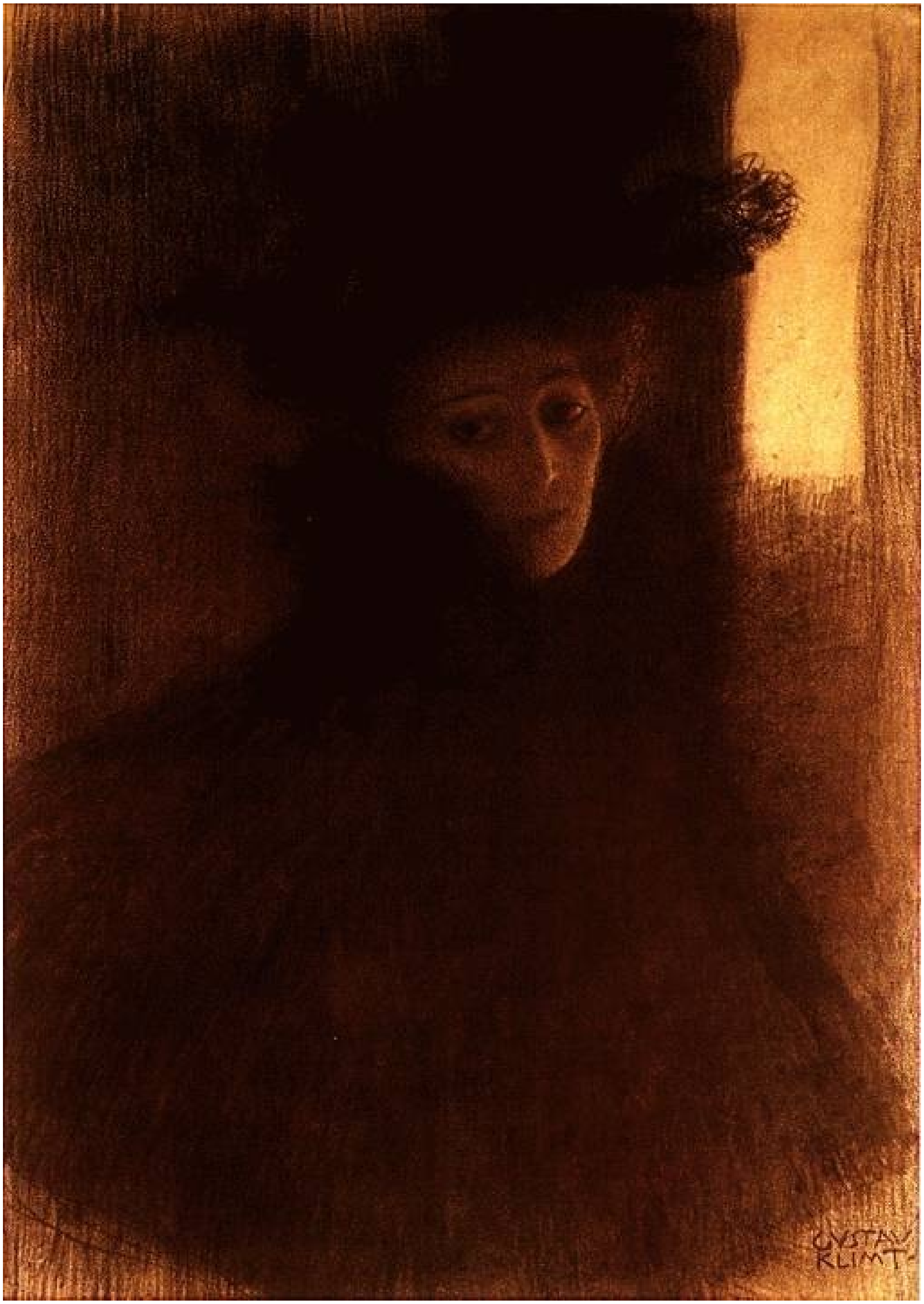
Lady by the Fireplace

Date 1898
41 x 66 cm
The Österreichische Galerie Belvedere, Vienna, Austria



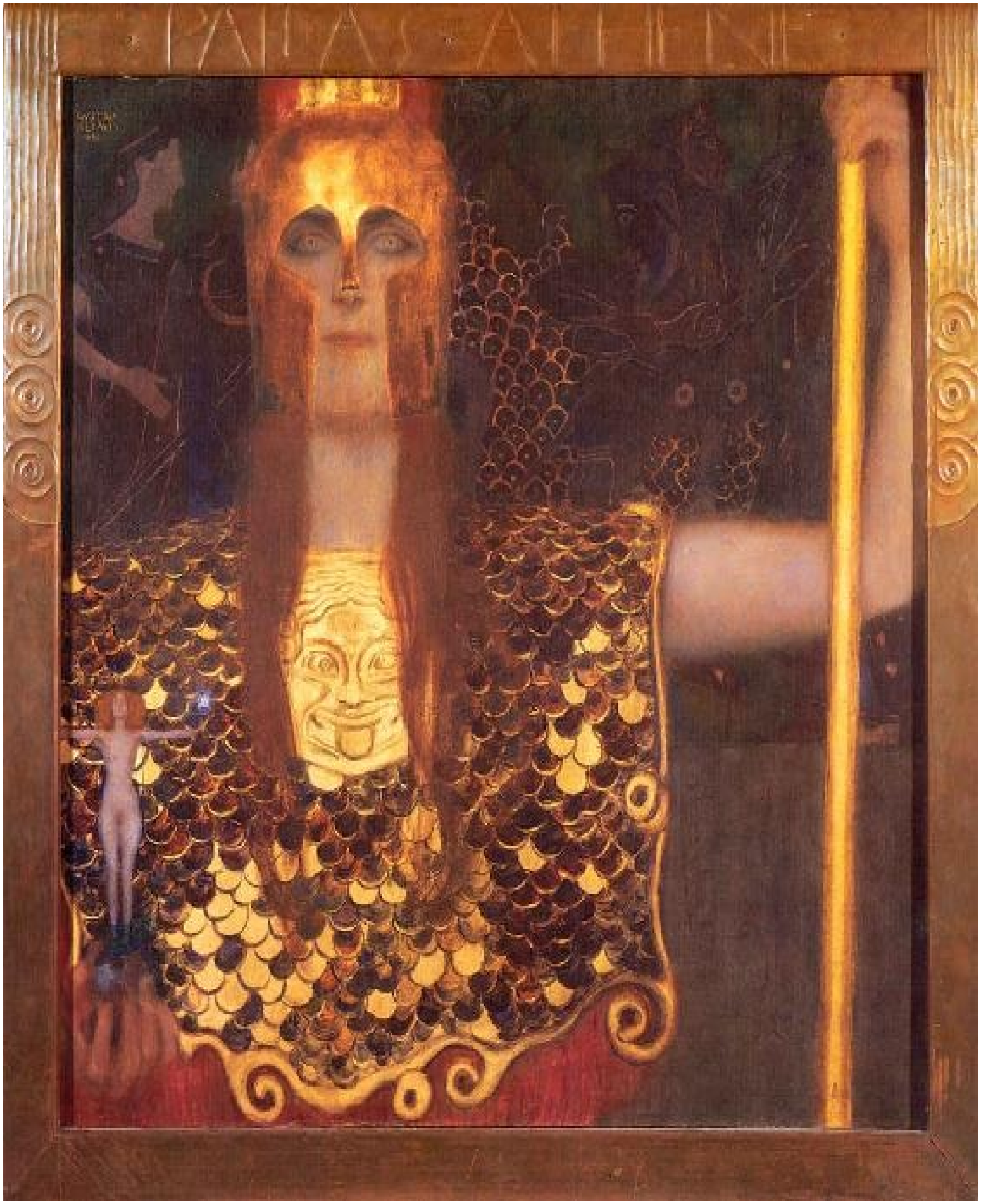
Lady with Cape and Hat

Date 1898


GUSTAV
KLIMT

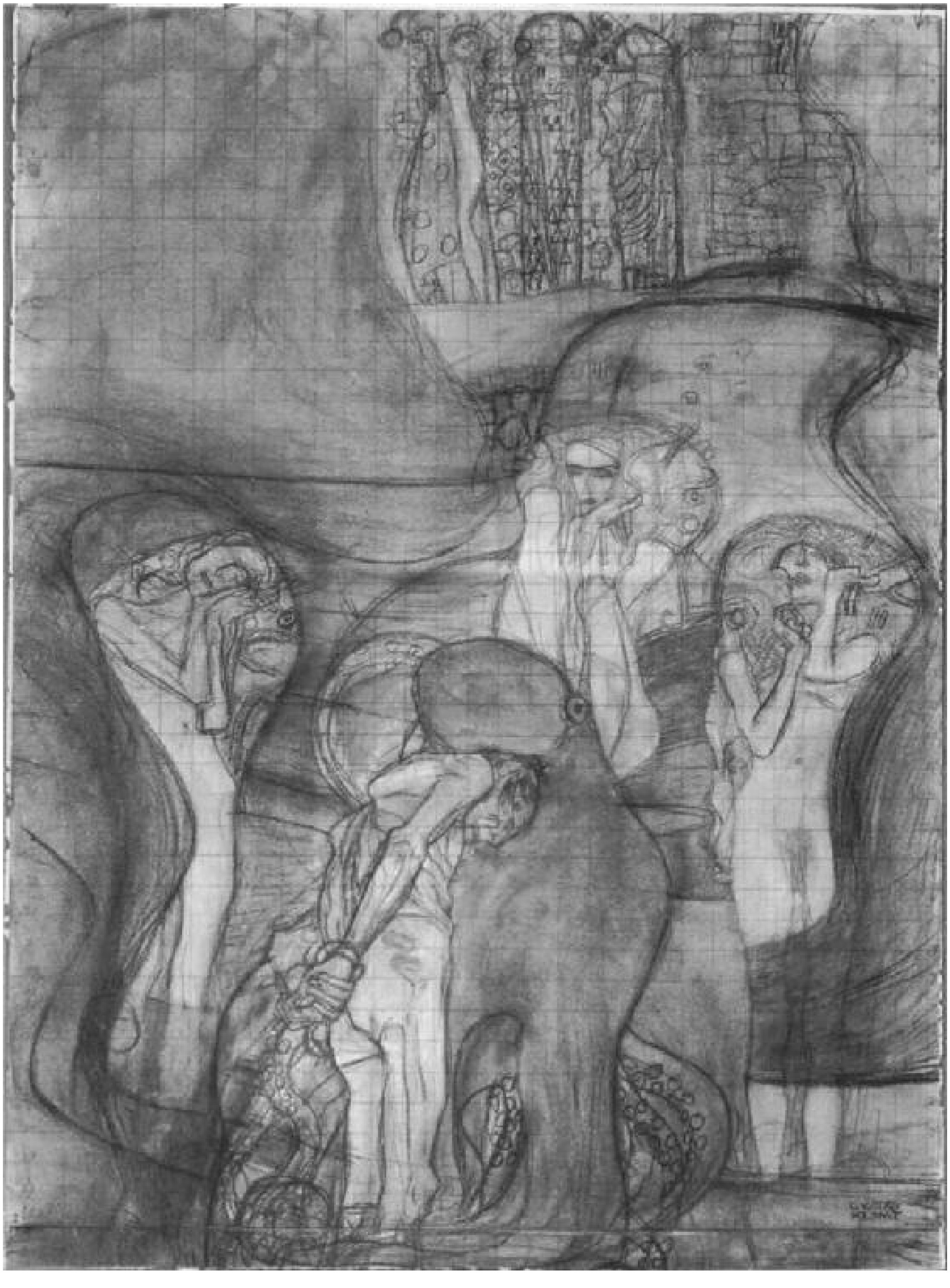
Pallas Athena

Date 1898
75 x 75 cm
Historical Museum of the City of Vienna, Vienna, Austria


PALLAS ATHENE

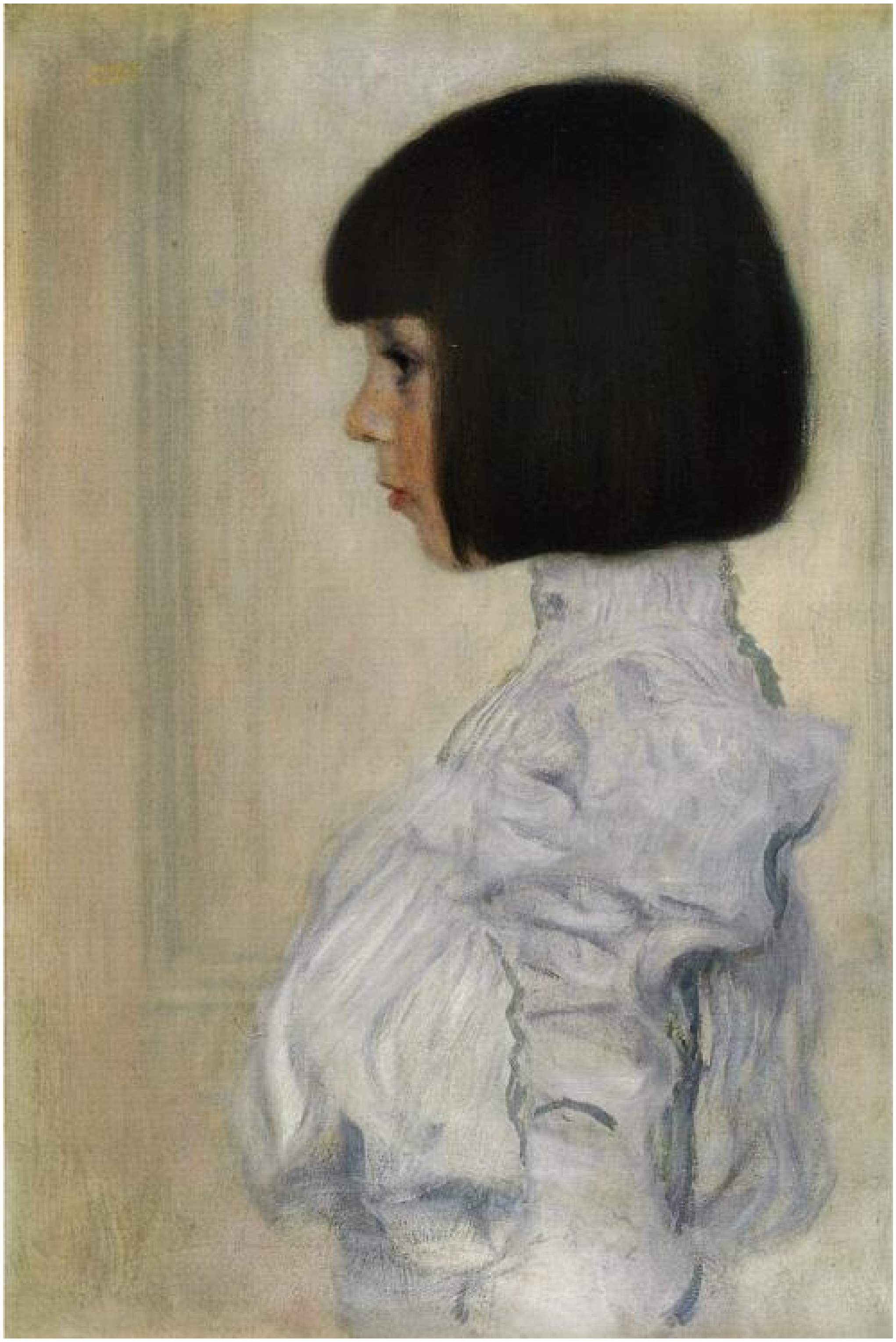
Painted composition draft Jurisprudence

Date 1898



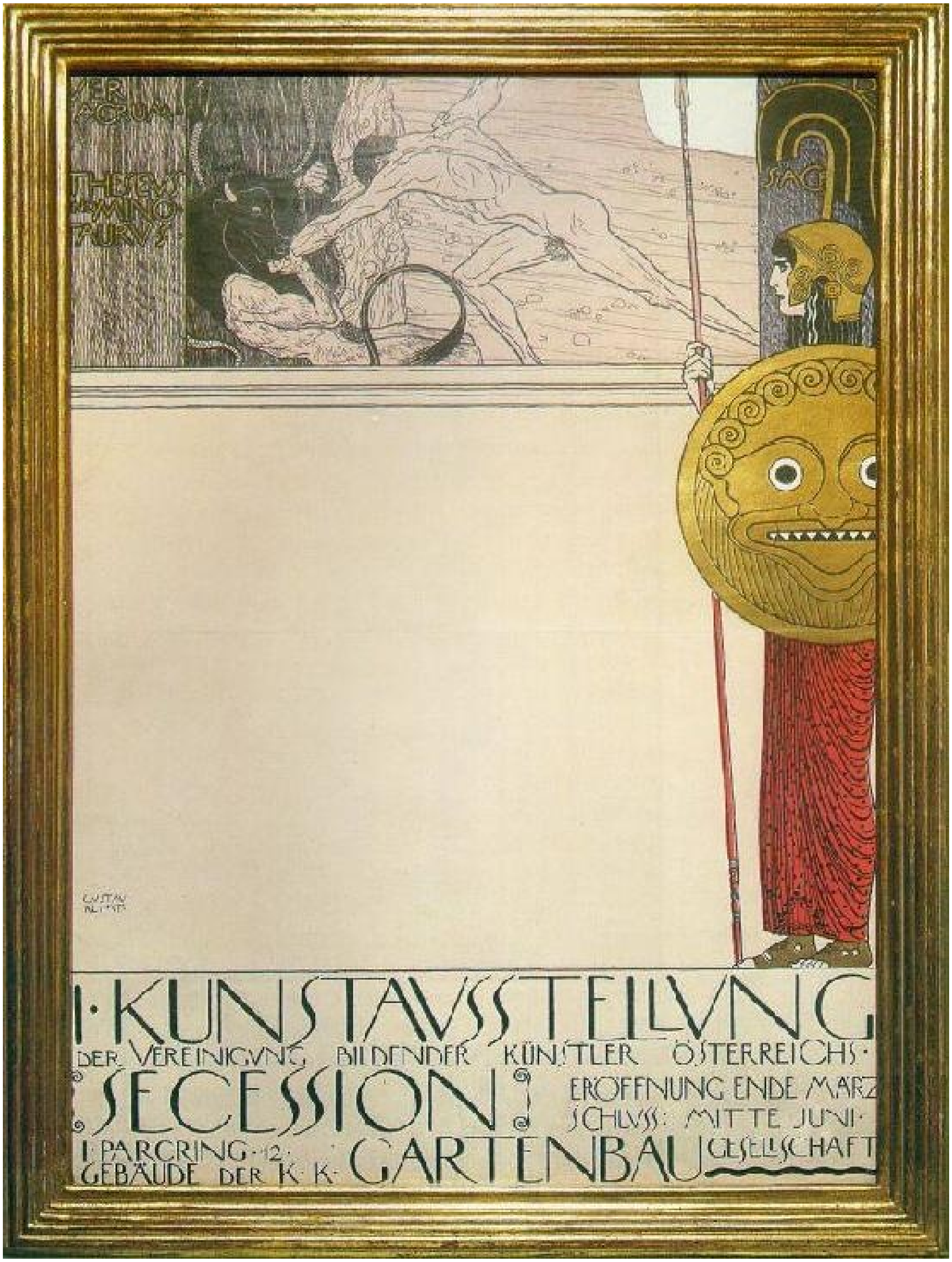
Portrait of Helene Klimt

Date 1898
Private Collection



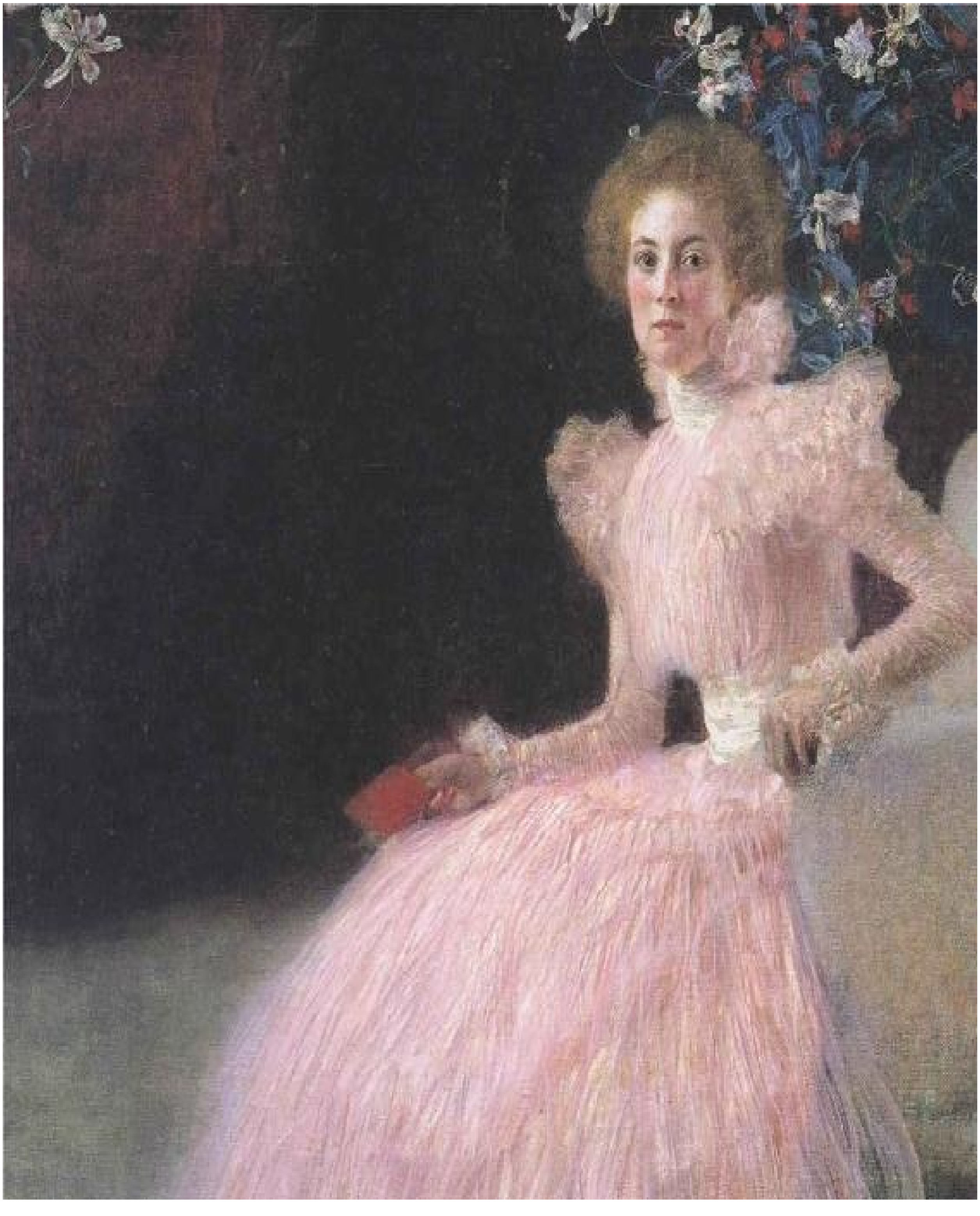
Poster for the First Art Exhibition of the Secession Art Movement

Date 1898
63.5 x 46.9 cm
The Österreichische Galerie Belvedere, Vienna, Austria


VER
ACRVM
THESEVS
MINO
TAVRVS
GUSTAV KLIMT
I·KUNSTAUSSTELLUNG
DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS·
SECESSION
ERÖFFNUNG ENDE MÄRZ
SCHLUSS: MITTE JUNI·
I·PARCRING·12·
GEBÄUDE DER K·K· GARTENBAU GESELLSCHAFT

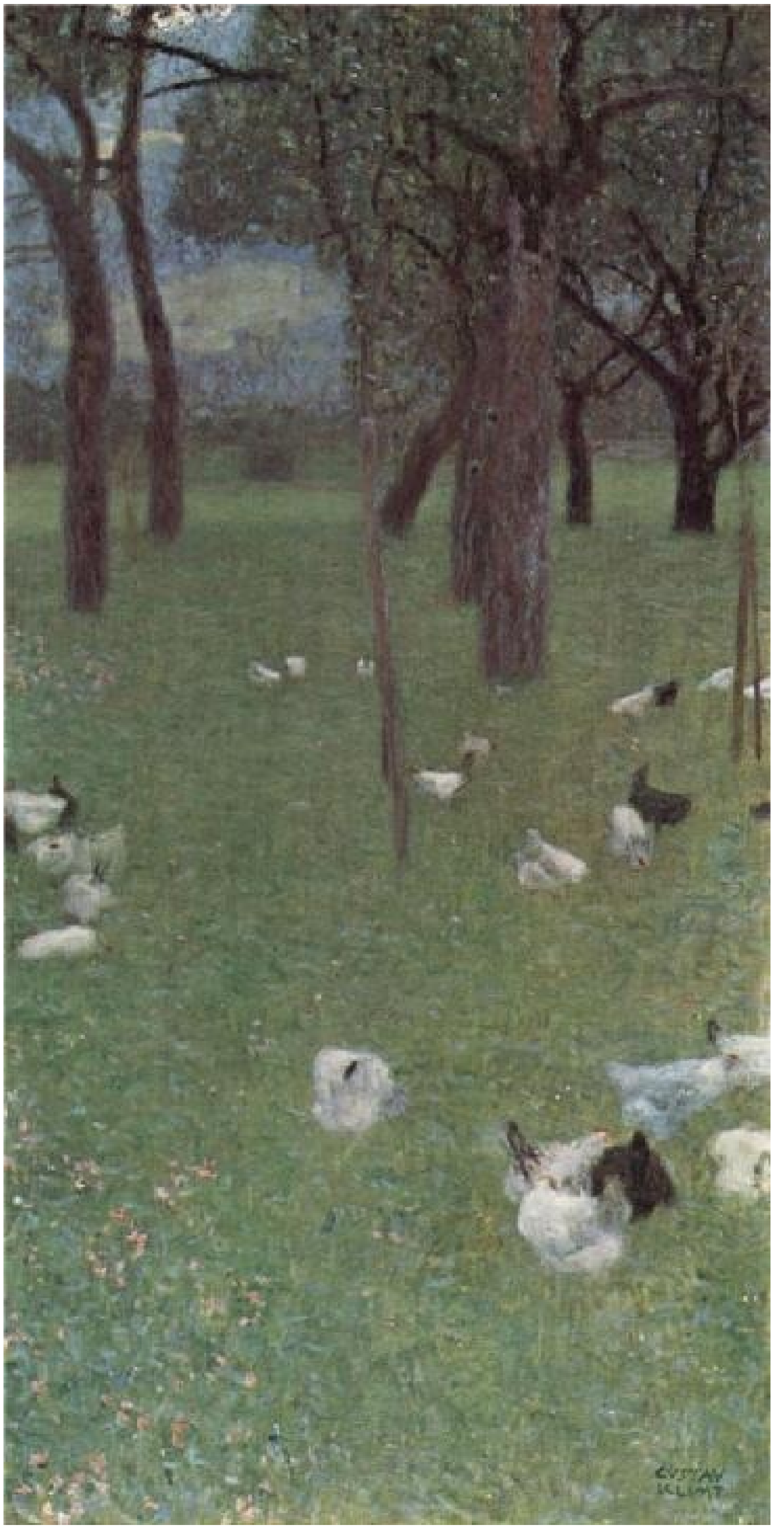
Sonja Knips

Date 1898
145 x 145 cm
The Österreichische Galerie Belvedere, Vienna, Austria



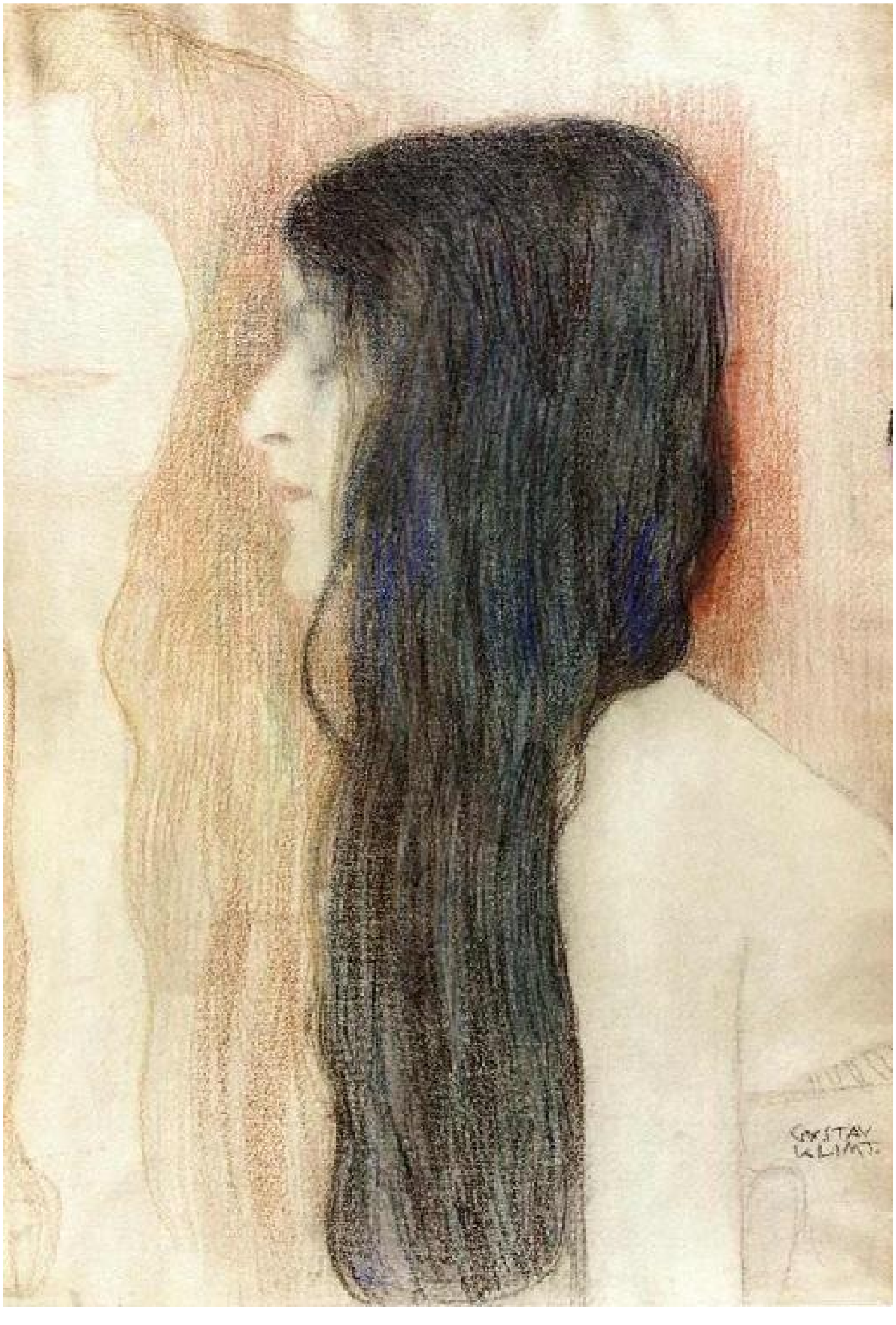
After the Rain (Garden with Chickens in St. Agatha)

Date 1899
80.3 x 40 cm


GUSTAV
KLIMT

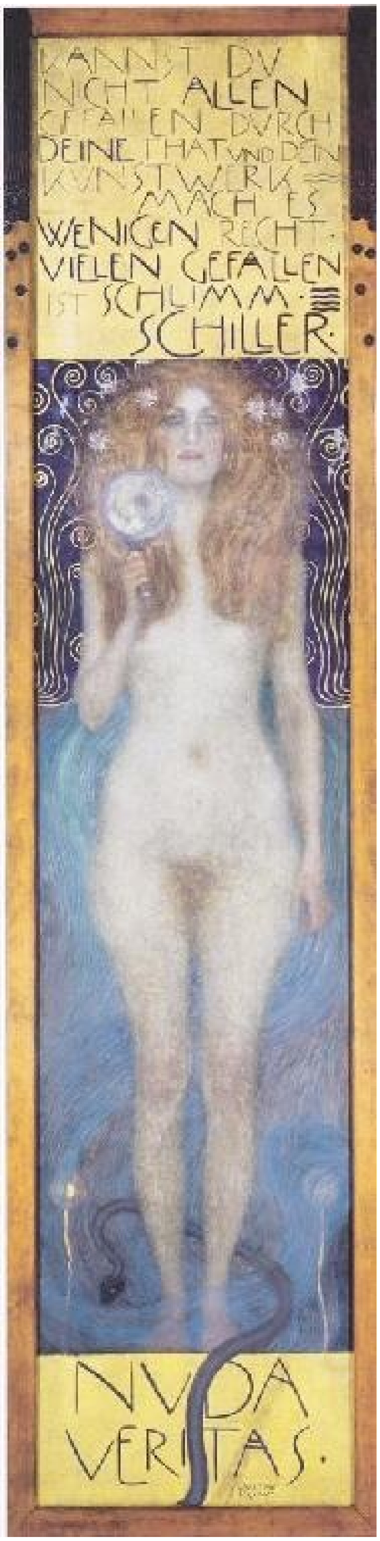
Girl with Long Hair, with a sketch for ‘Nude Veritas’

Date 1899
55.56 x 37.47 cm
Private Collection


GUSTAV
KLIMT.

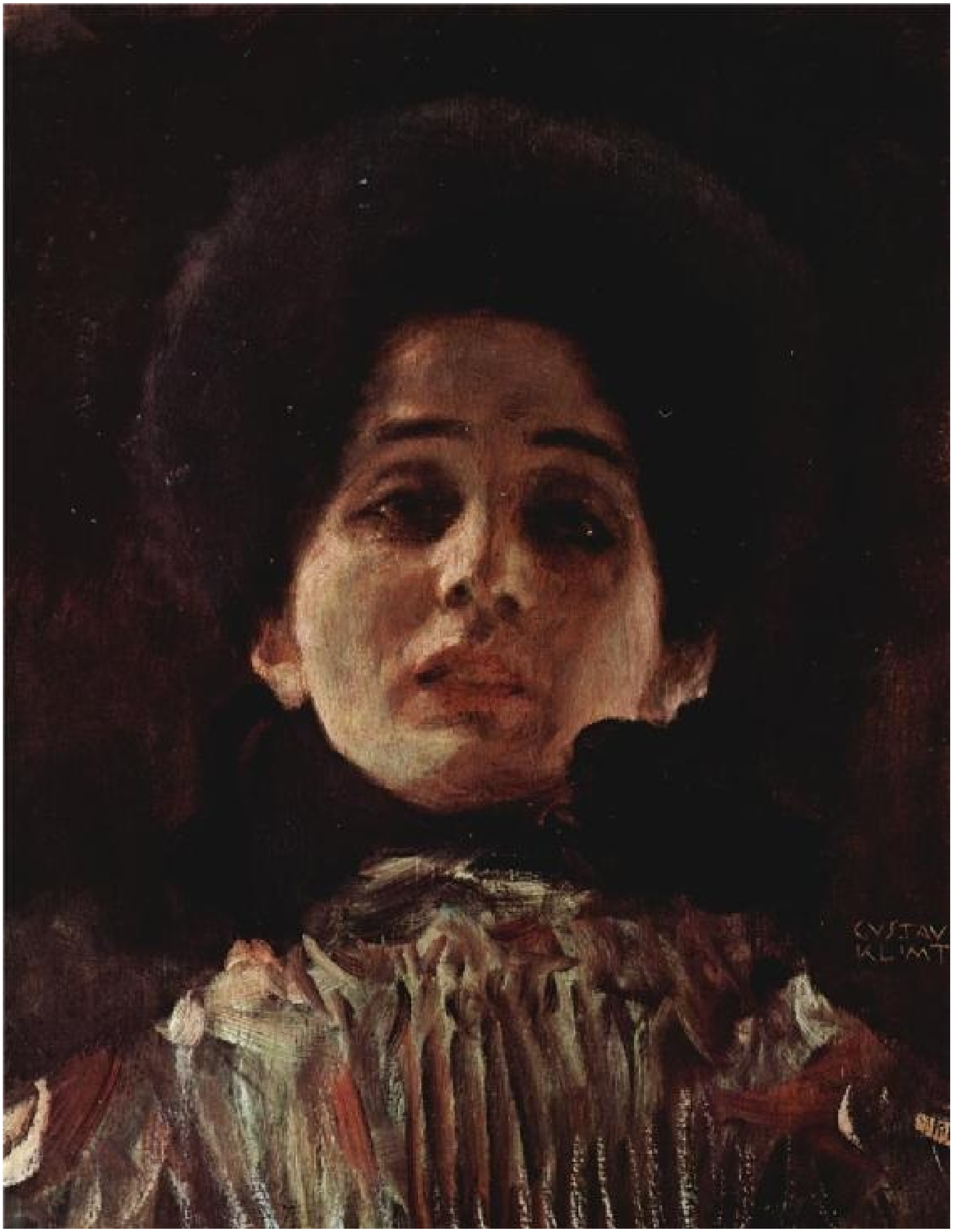
Nuda Veritas

Date 1899
240 x 64.5 cm
Austrian National Library, Vienna, Austria


KANNST DV
NICHT ALLEN
GEFALLEN DVRCH
DEINE THAT VND DEIN
KVNSTWERK
MACH ES
WENIGEN RECHT.
VIELEN GEFALLEN
IST SCHLIMM.
SCHILLER.
NVDA
VERITAS.

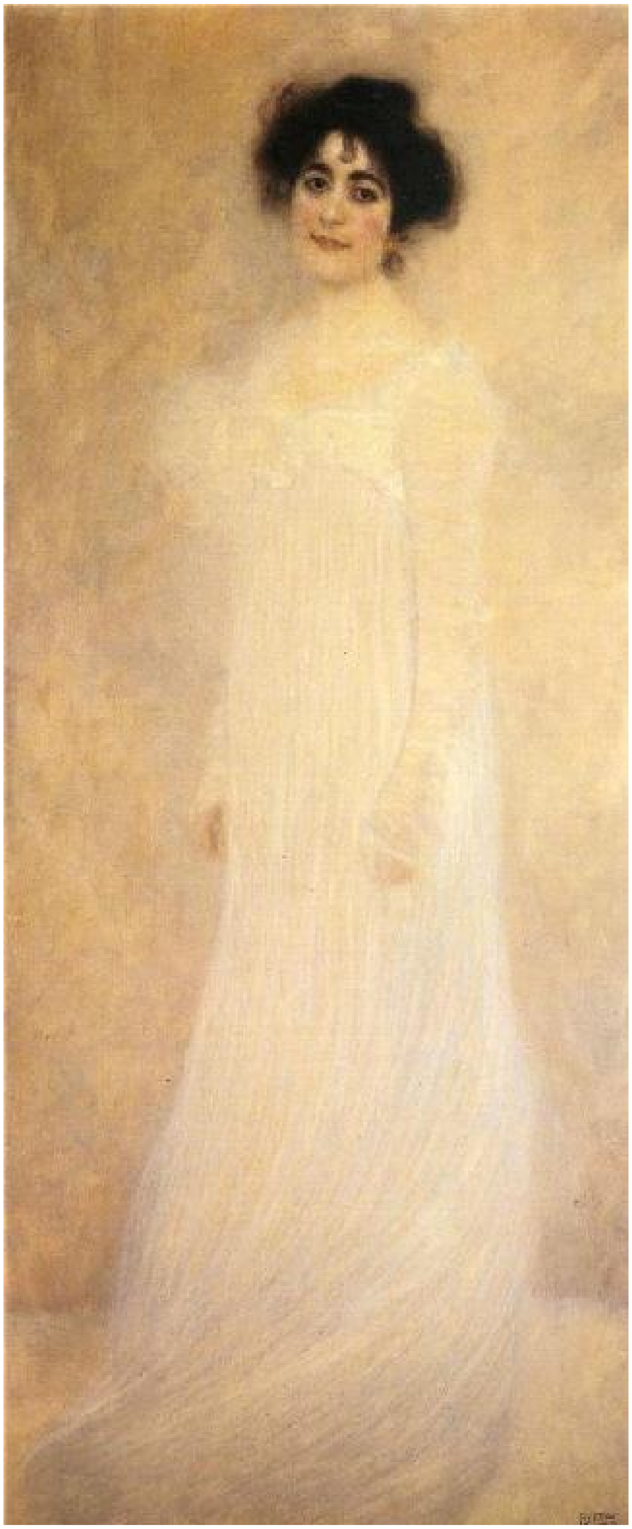
Portrait of a Woman

Date 1899
45 x 34 cm
The Österreichische Galerie Belvedere, Vienna, Austria


GUSTAV
KLIMT

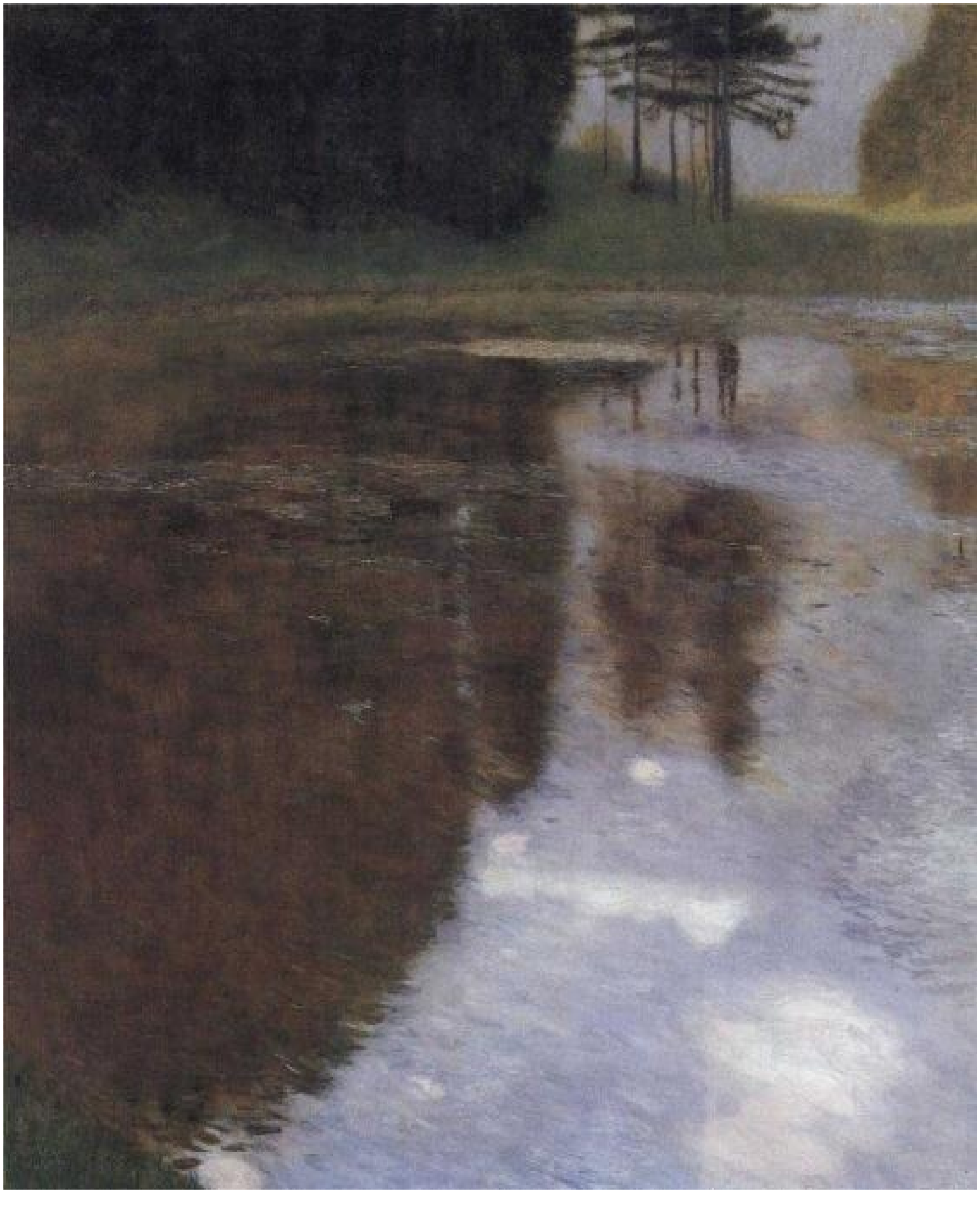
Portrait of Serena Lederer

Date 1899
188 x 85.4 cm
Metropolitan Museum of Art, New York City



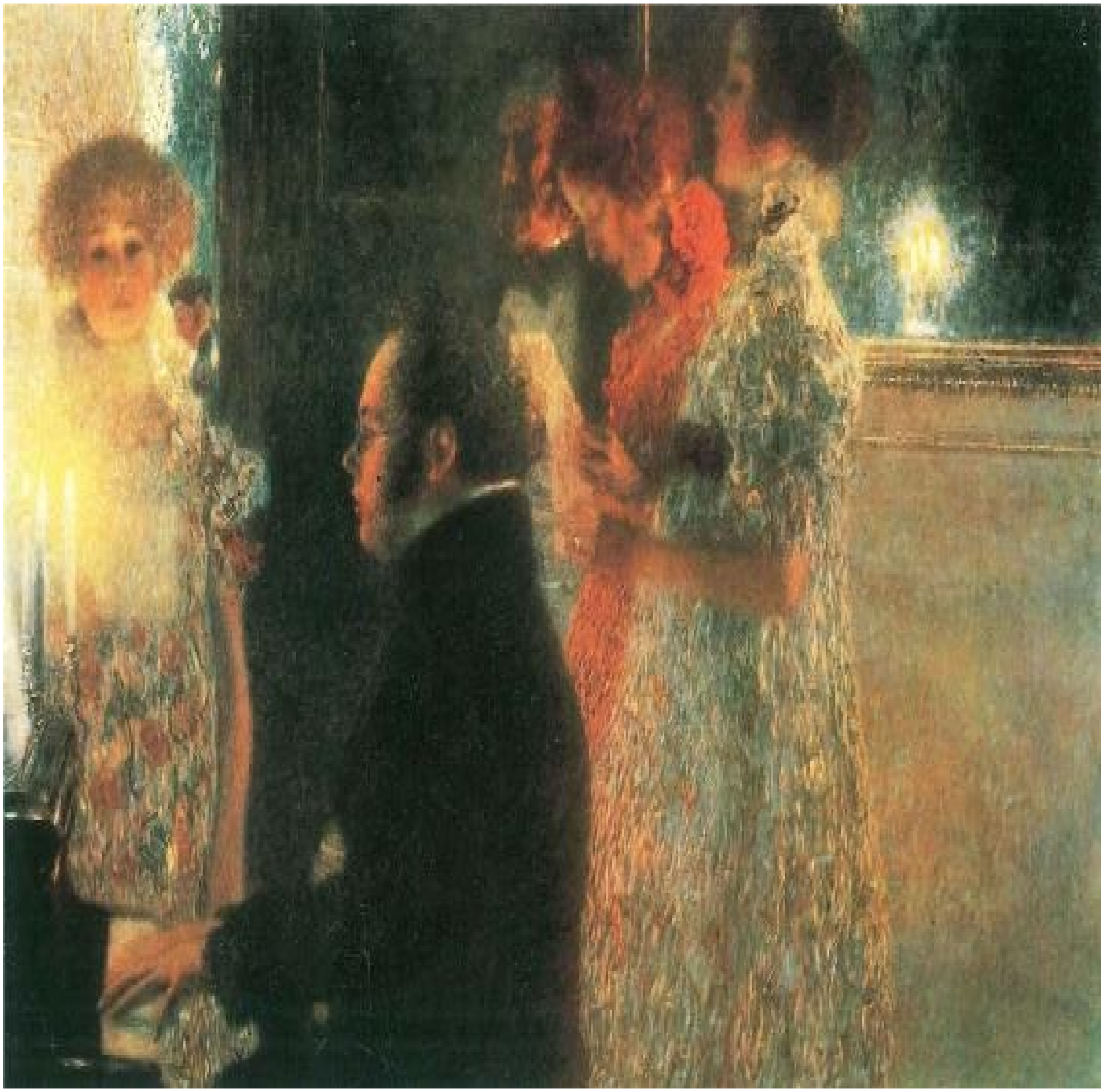
Quiet pond in the park of Appeal

Date 1899
74 x 74 cm



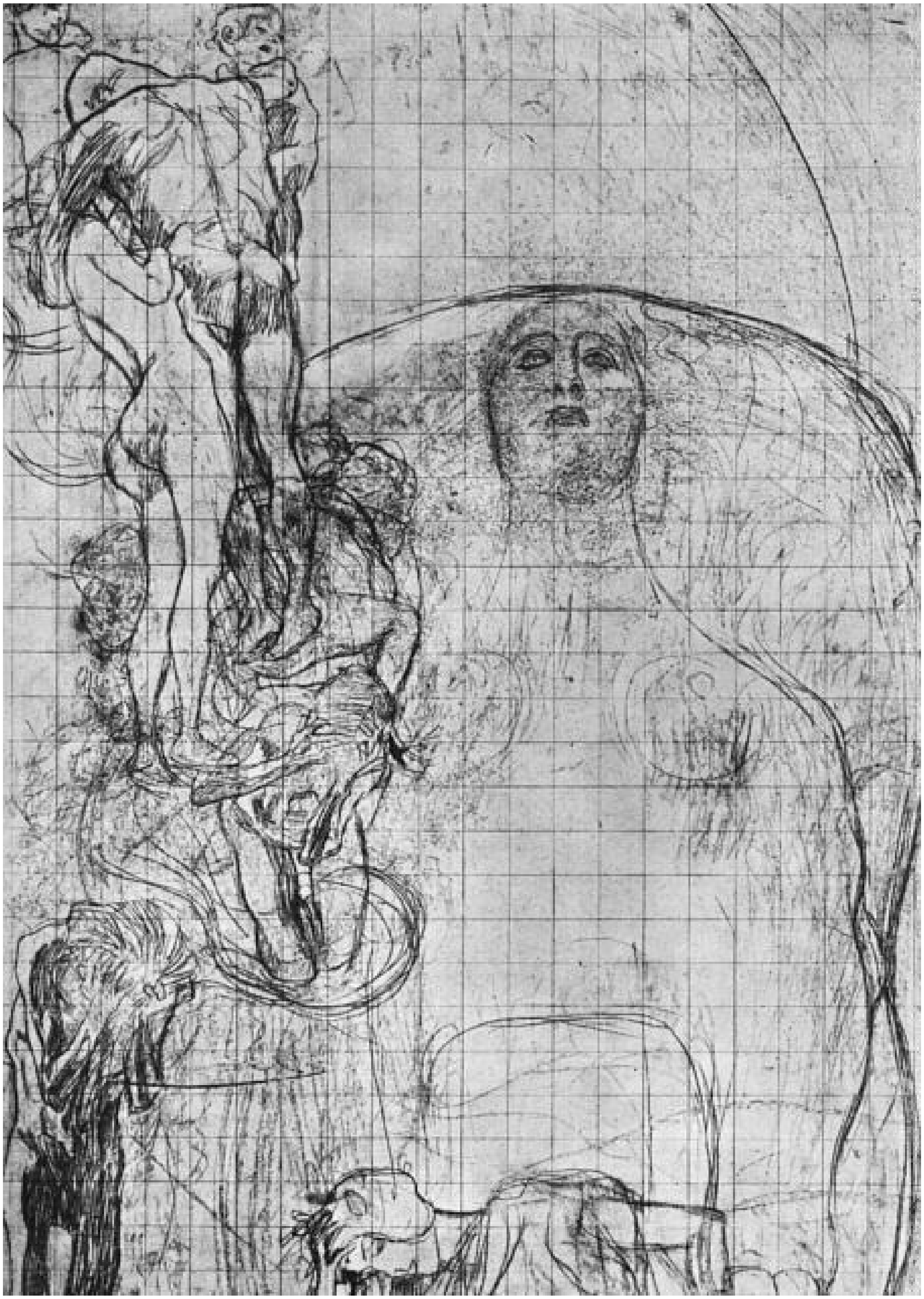
Schubert at the Piano II

Date 1899
150 x 200 cm
Destroyed



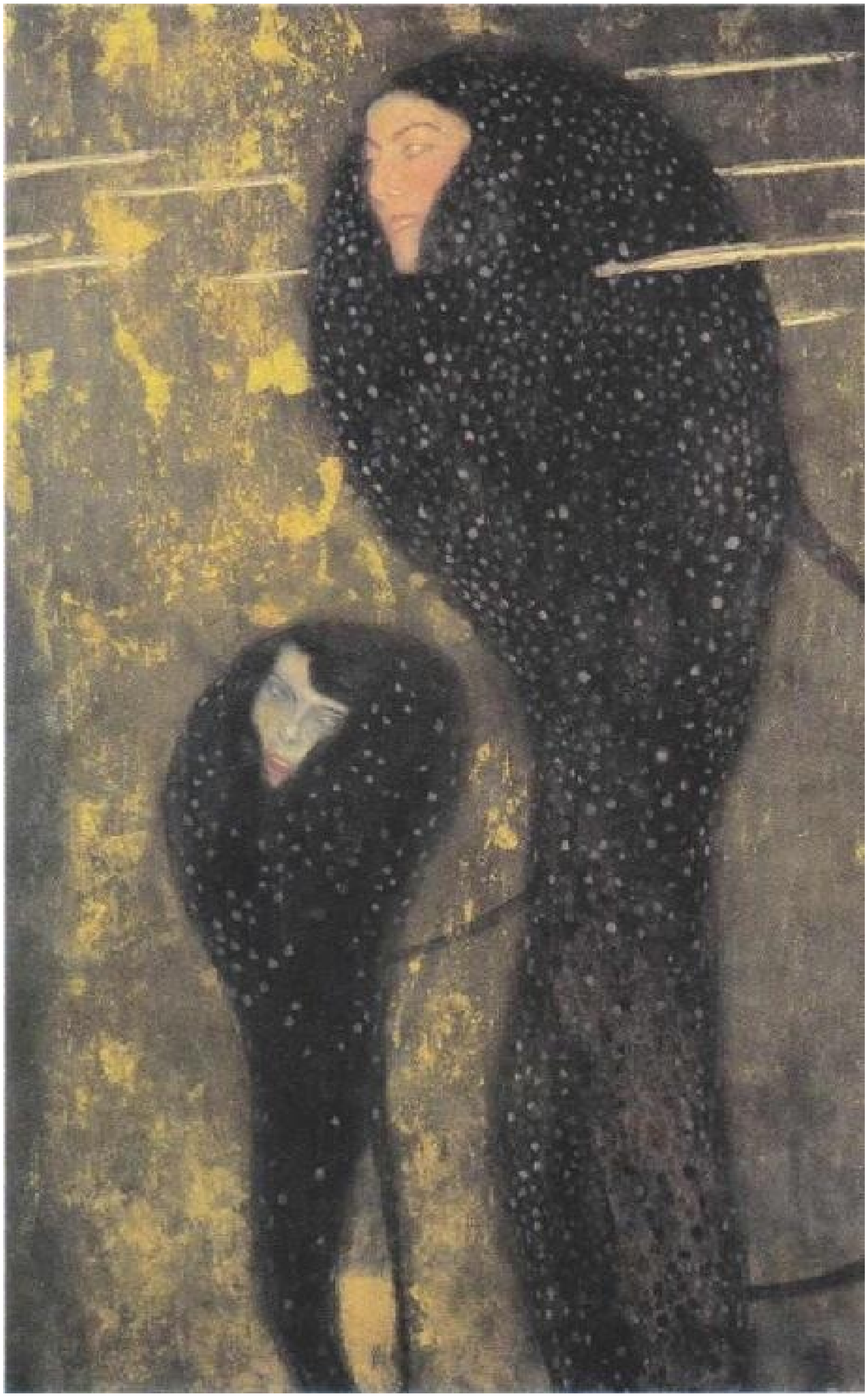
Study for Philosophy

Date 1899



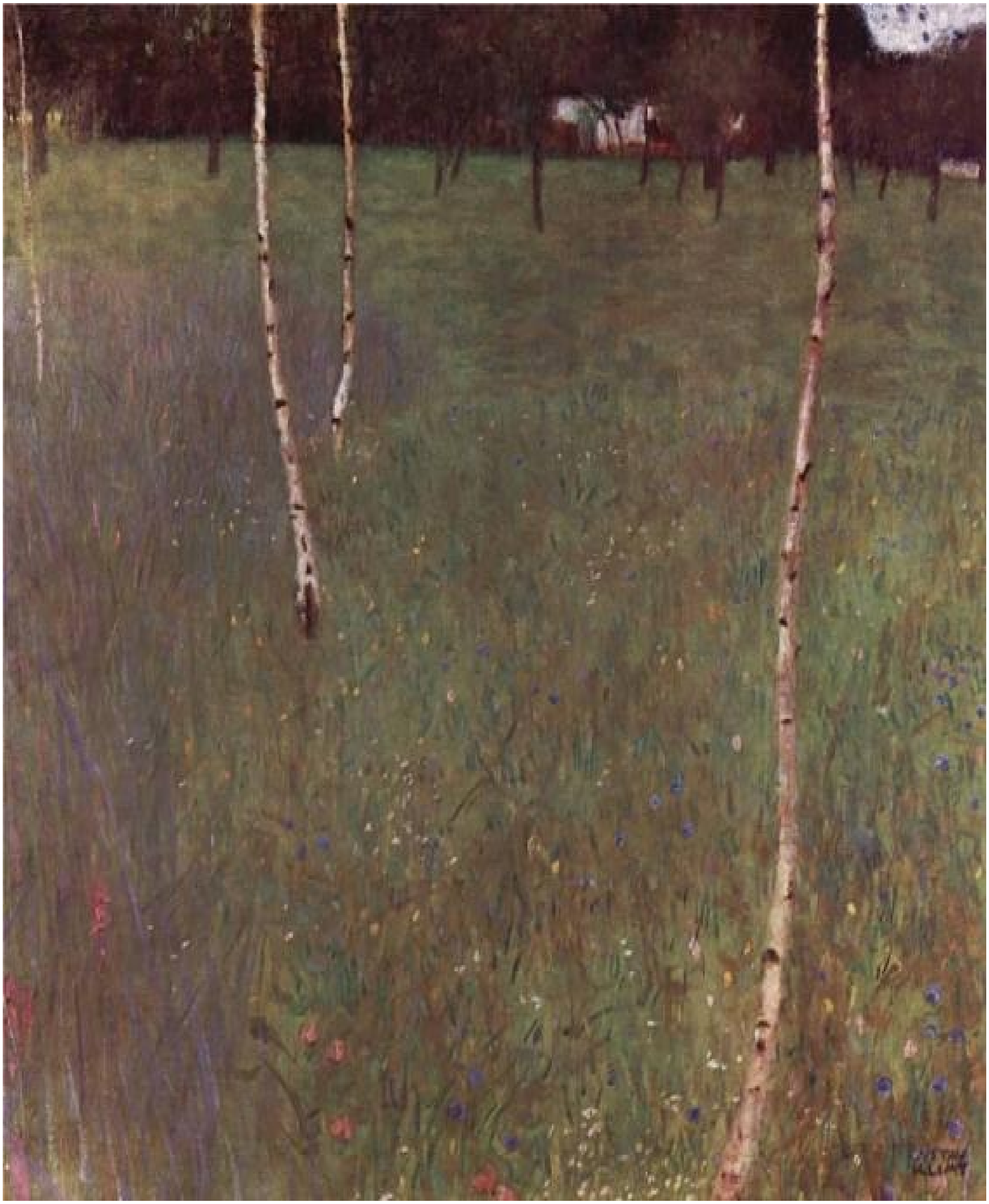
Water Nymphs (Silverfish)

Date c.1899
82 x 52 cm
Private Collection



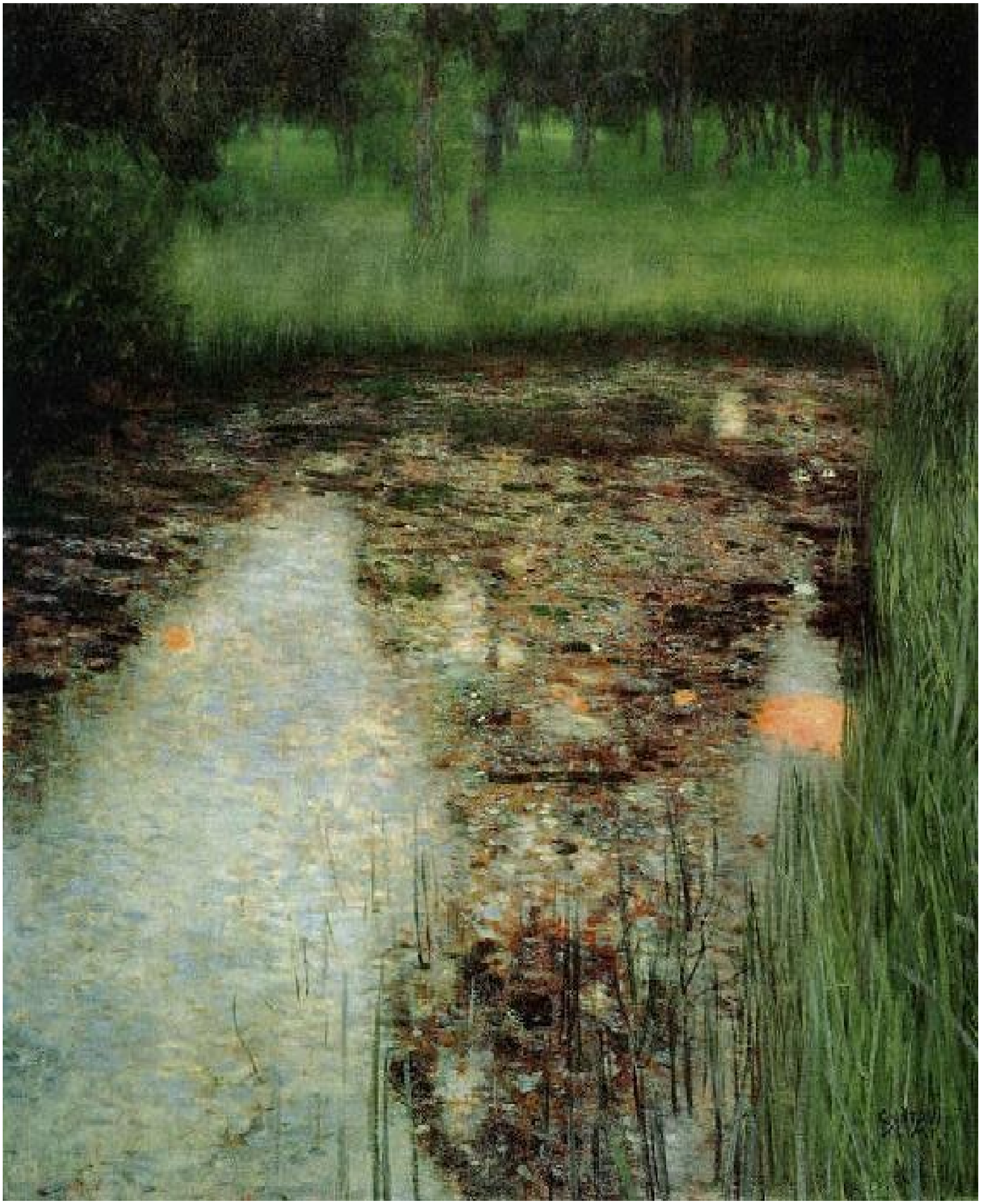
Farmhouses with Birch Trees

Date 1900
80 x 80 cm
The Österreichische Galerie Belvedere, Vienna, Austria


GUSTAV
KLIMT

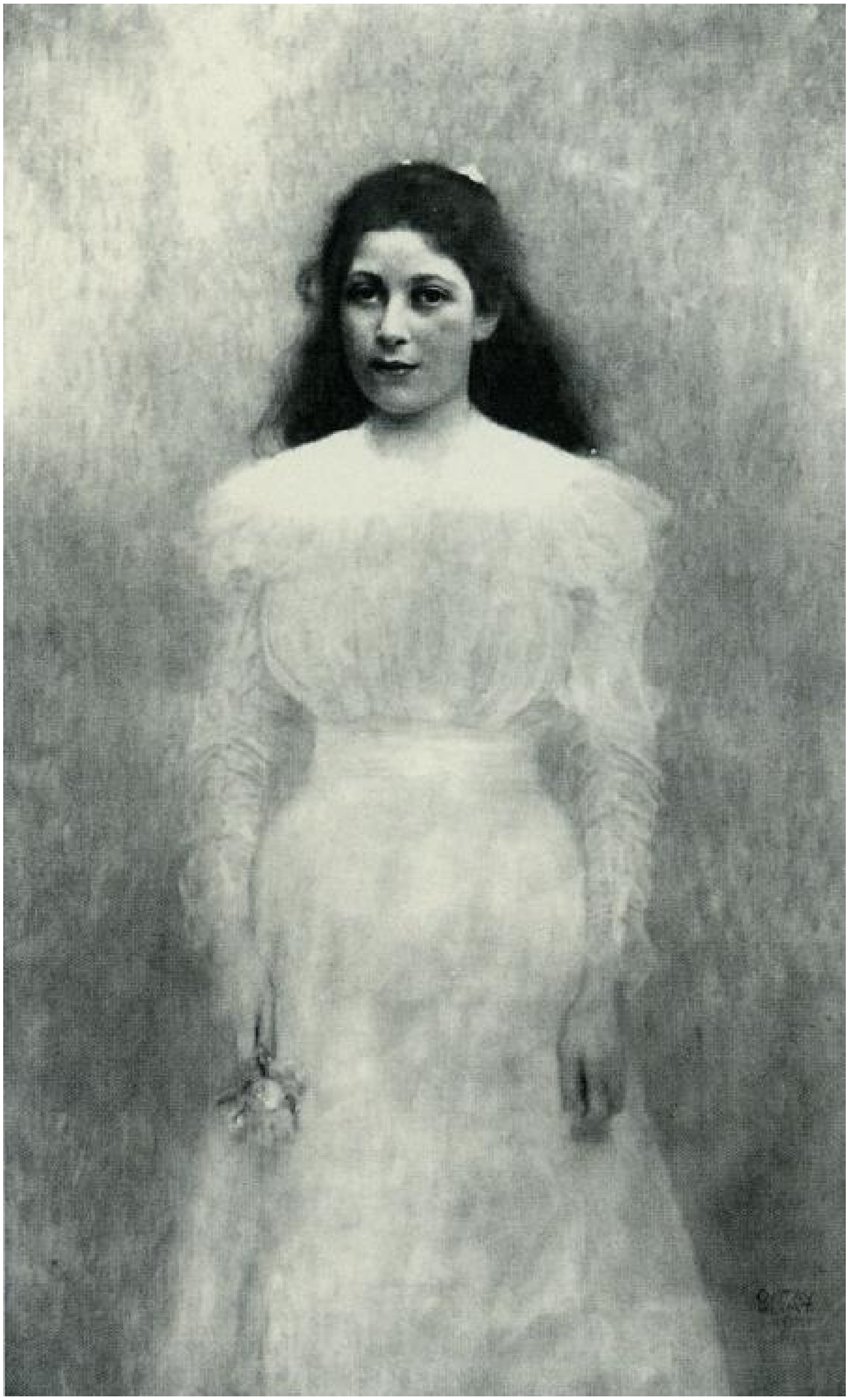
The Marshy Pond

Date 1900
Private collection



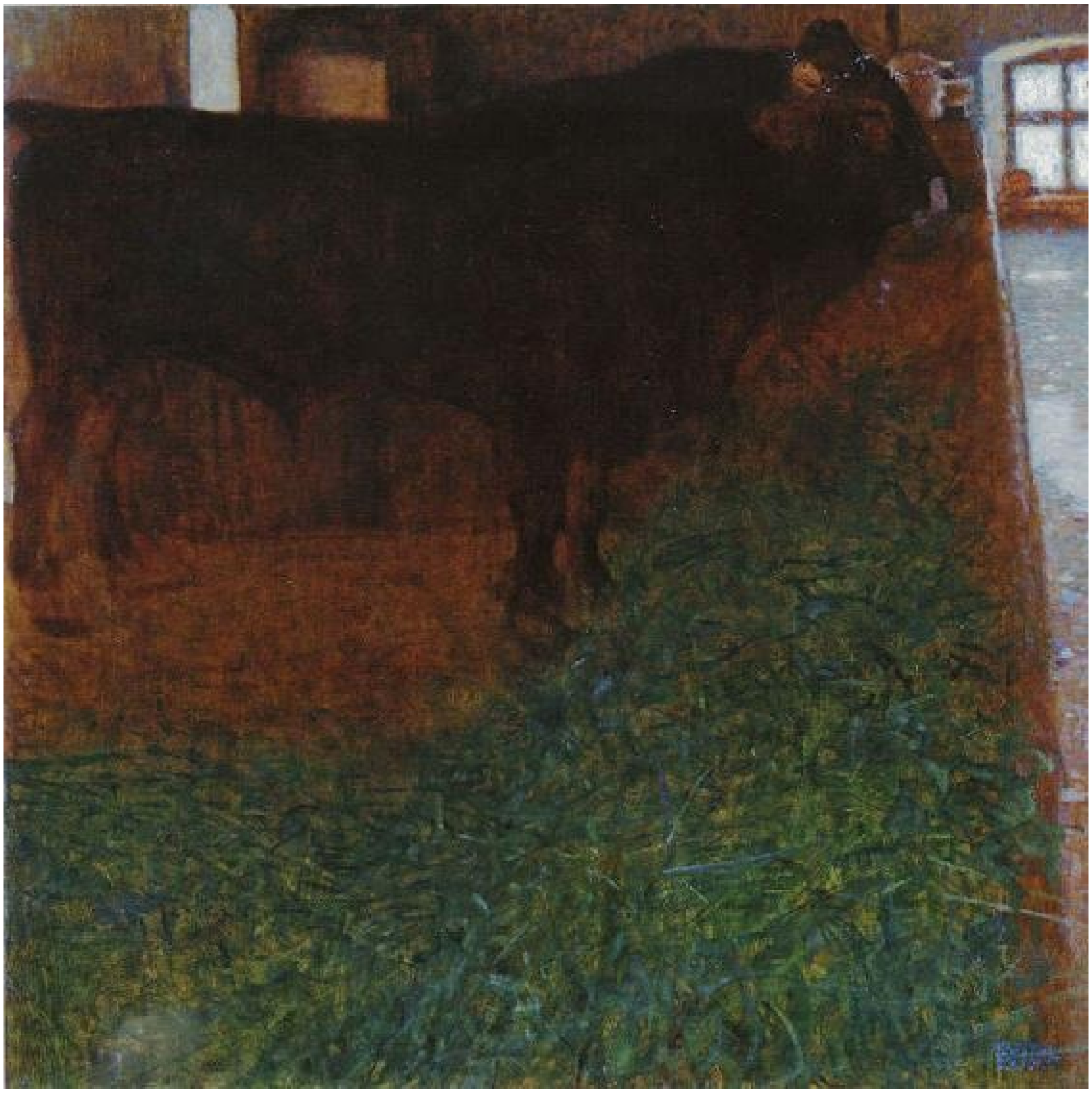
Portrait of Trude Steiner

Date 1900
Current whereabouts unknown



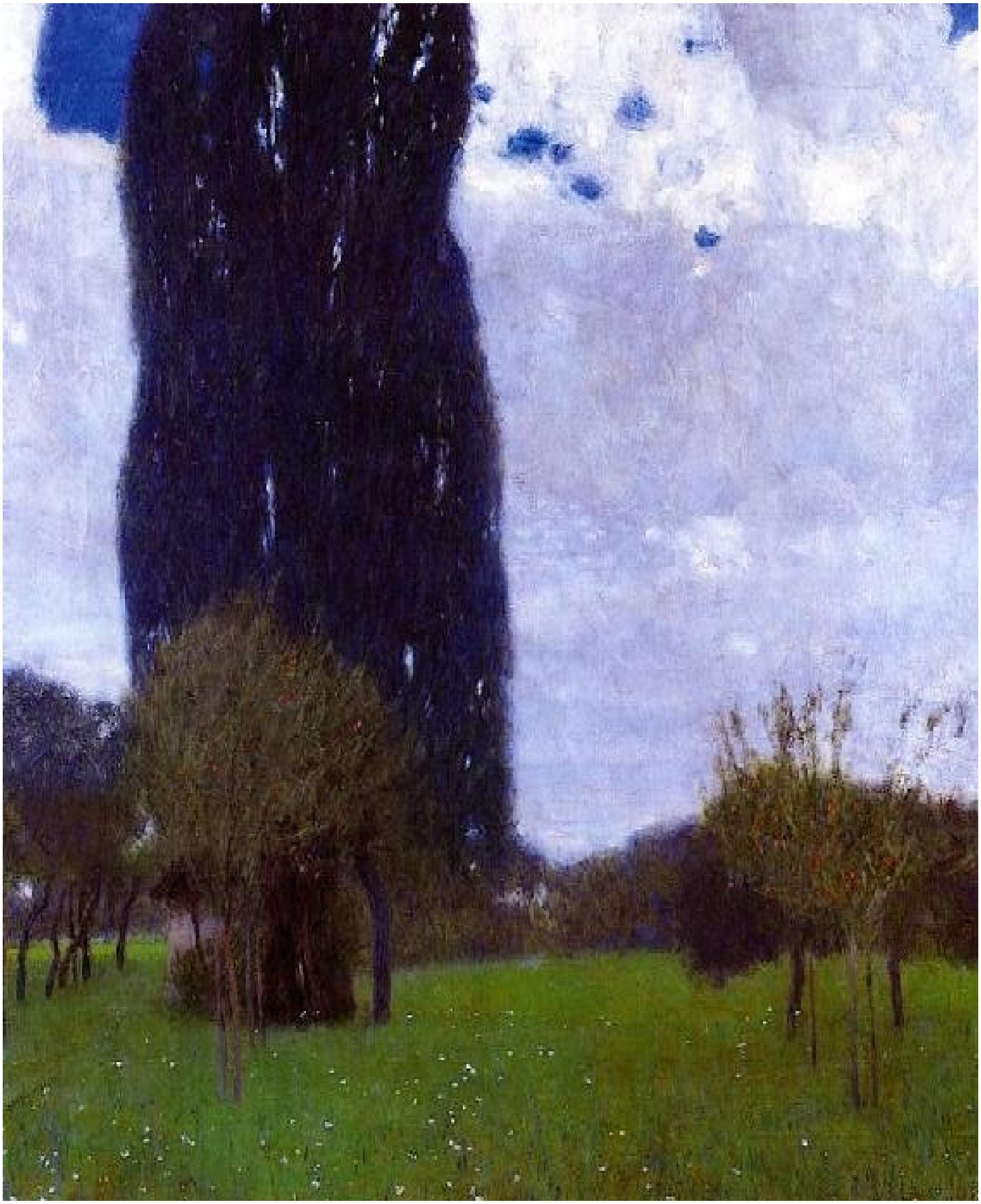
The Black Bull

Date 1900
Private collection



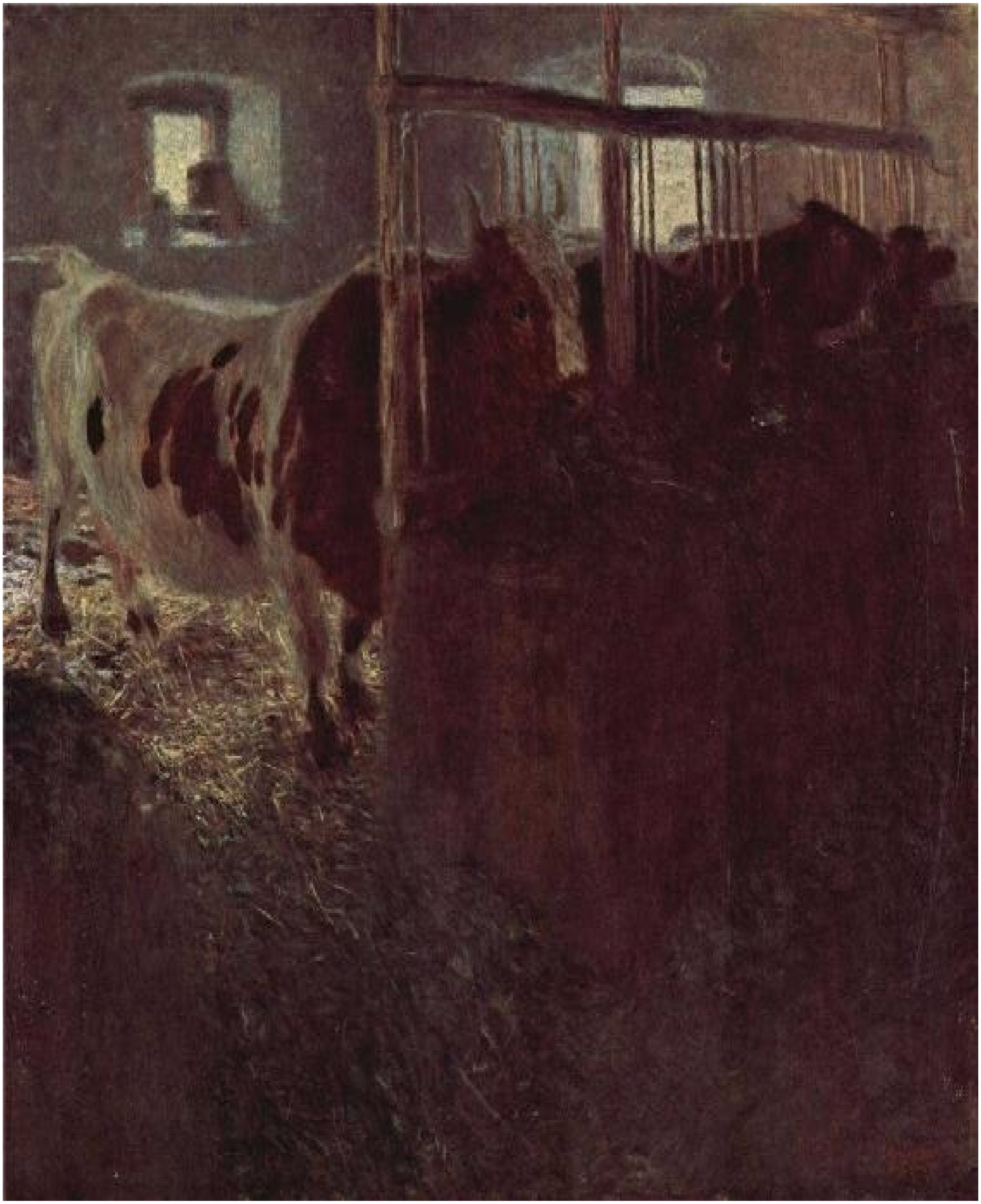
The Tall Poplar Trees II

Date 1900
Private Collection



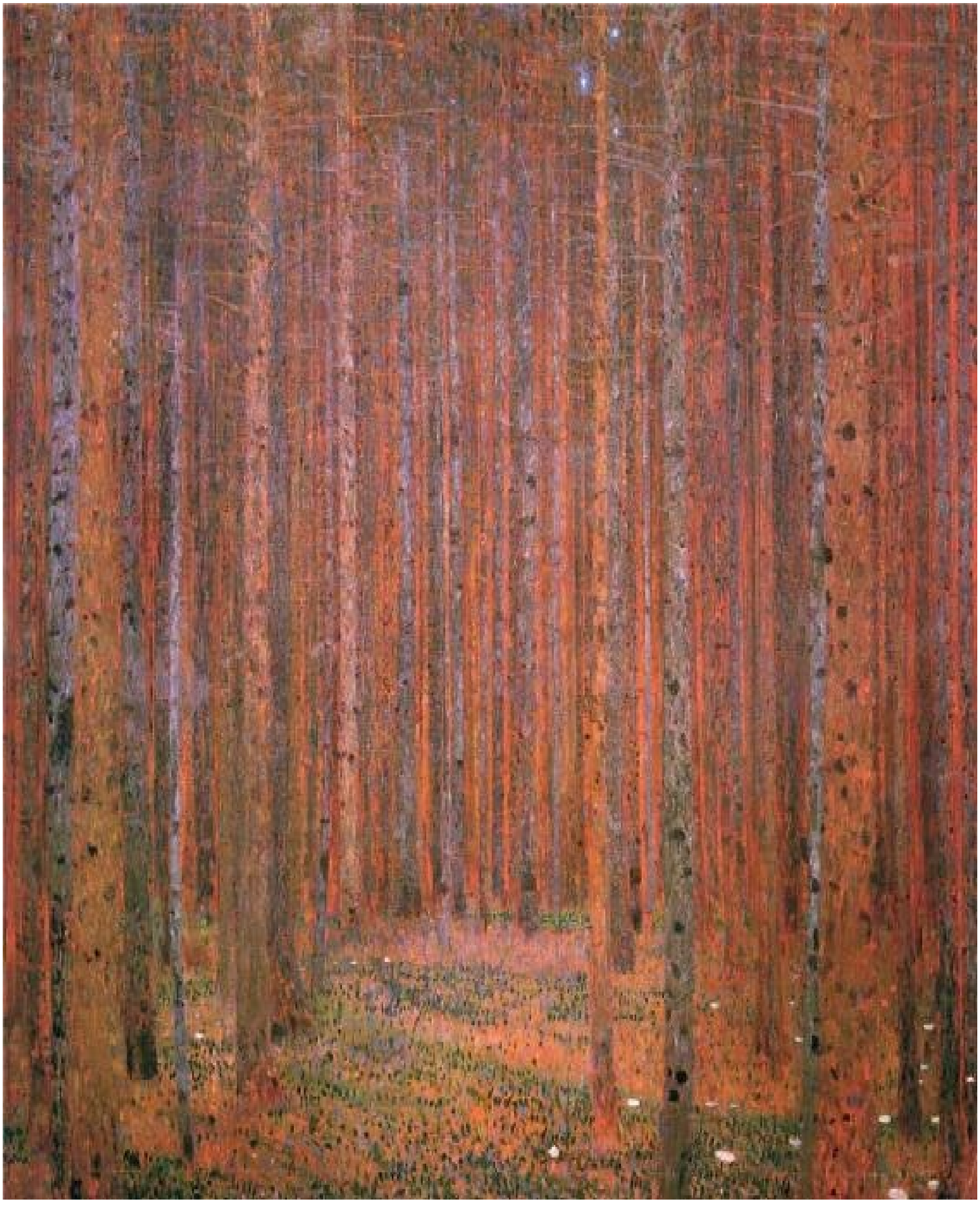
Cows in the barn

Date 1901
75 x 75 cm



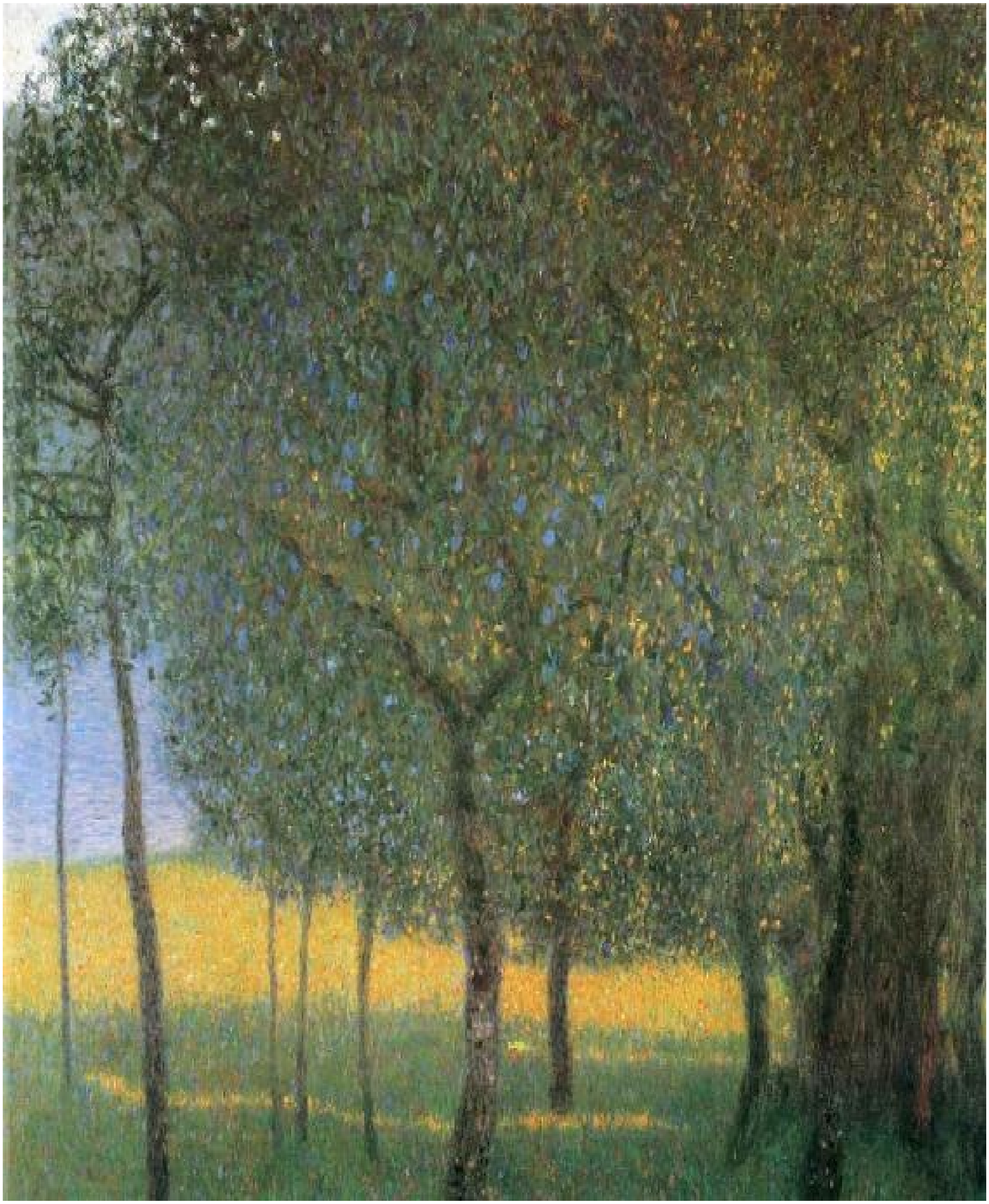
Fir Forest I

Date 1901



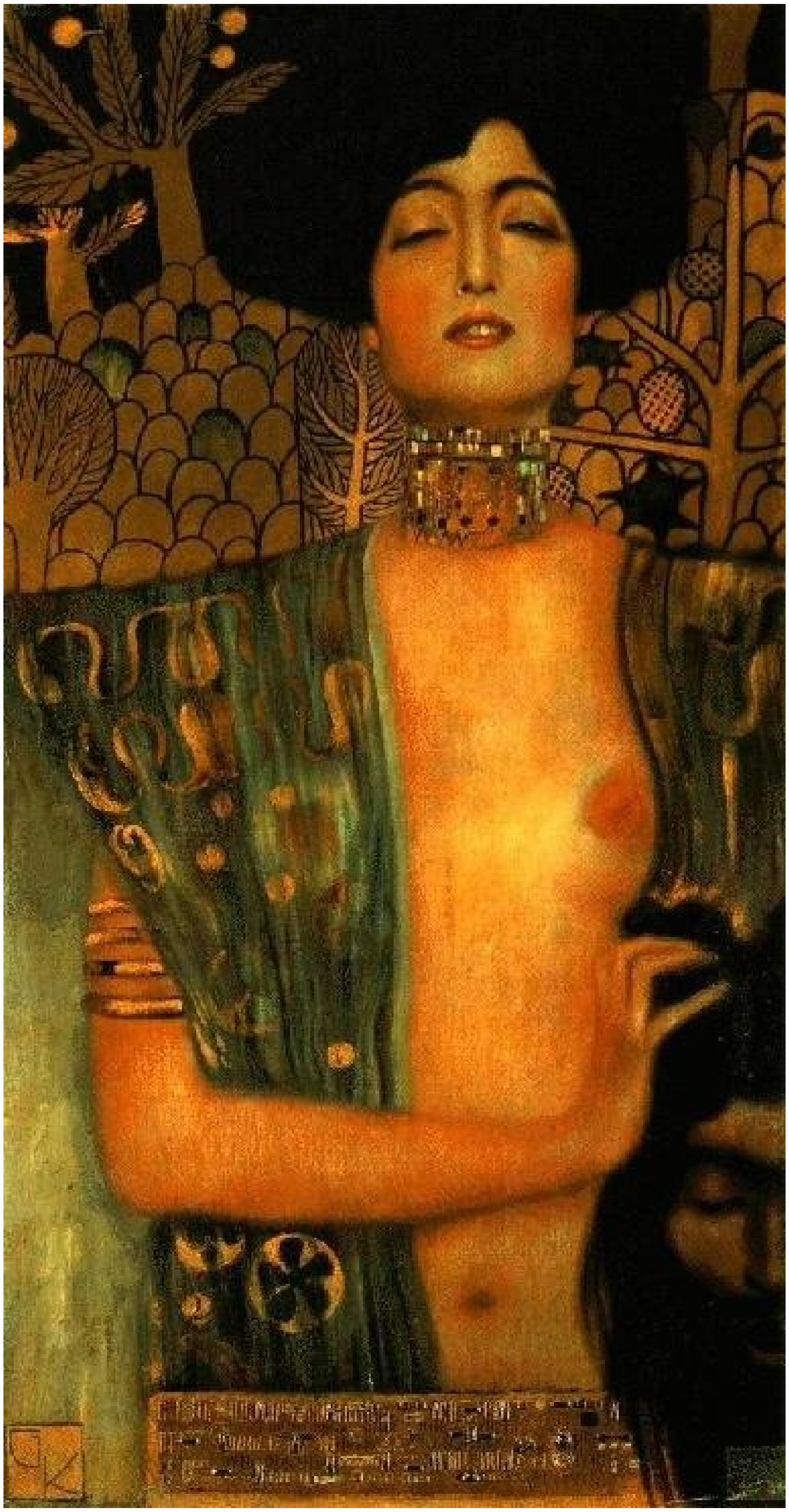
Fruit Trees

Date 1901
90 x 90 cm
Private Collection



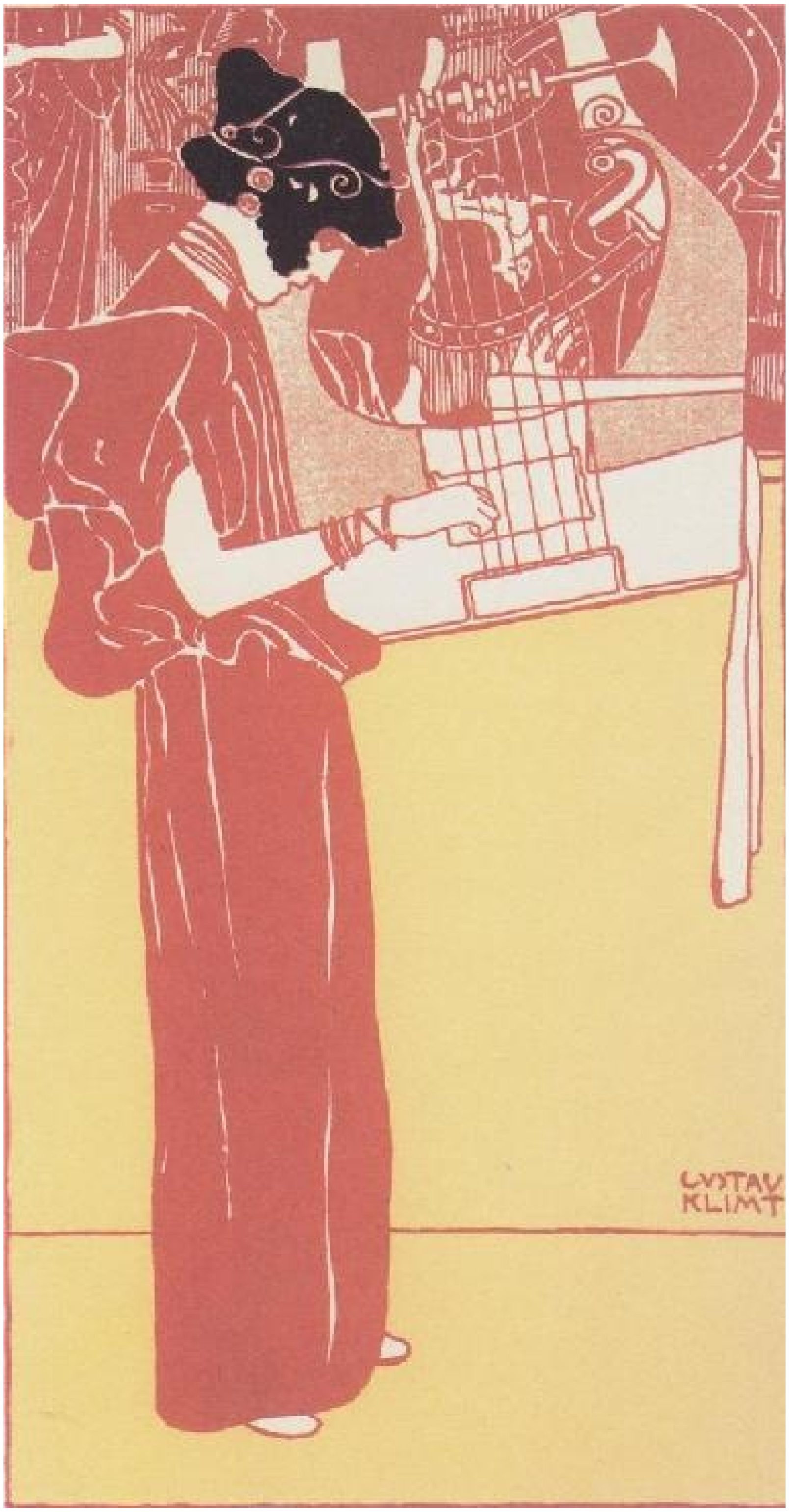
Judith and Holofernes

Date 1901
84 x 42 cm
The Österreichische Galerie Belvedere, Vienna, Austria



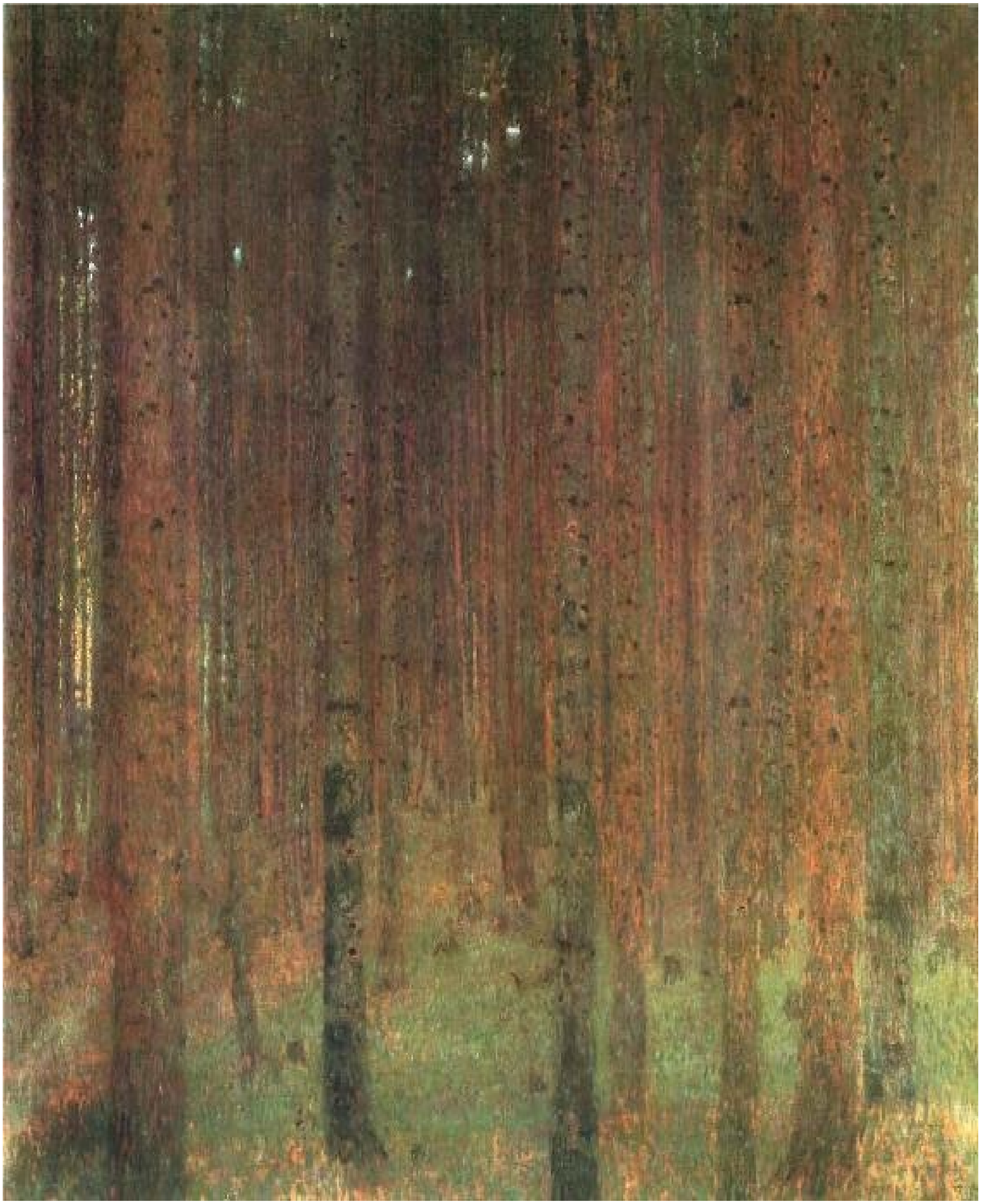
Musik (lithograph)

Date 1901


GUSTAV
KLIMT

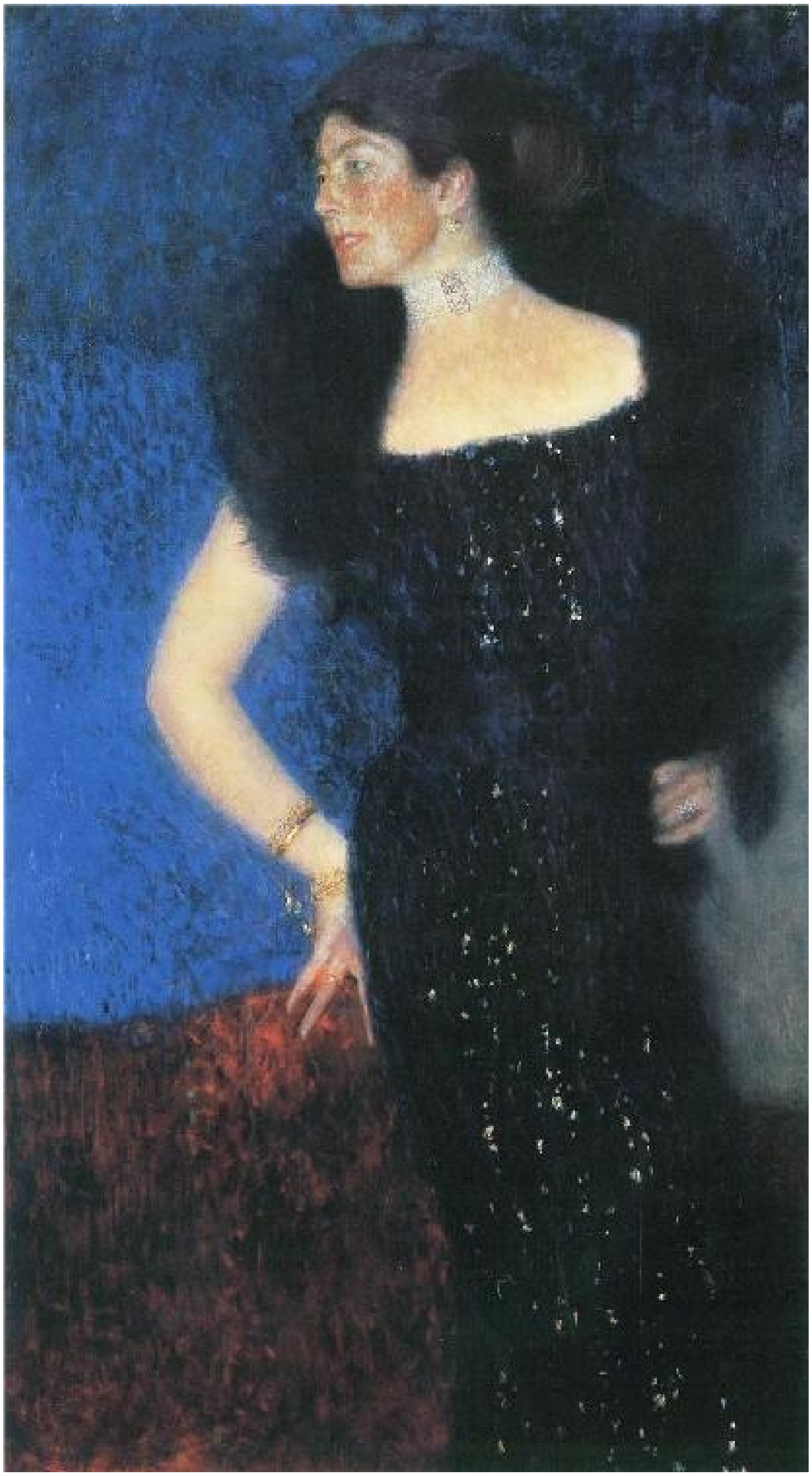
Pine Forest II

Date 1901



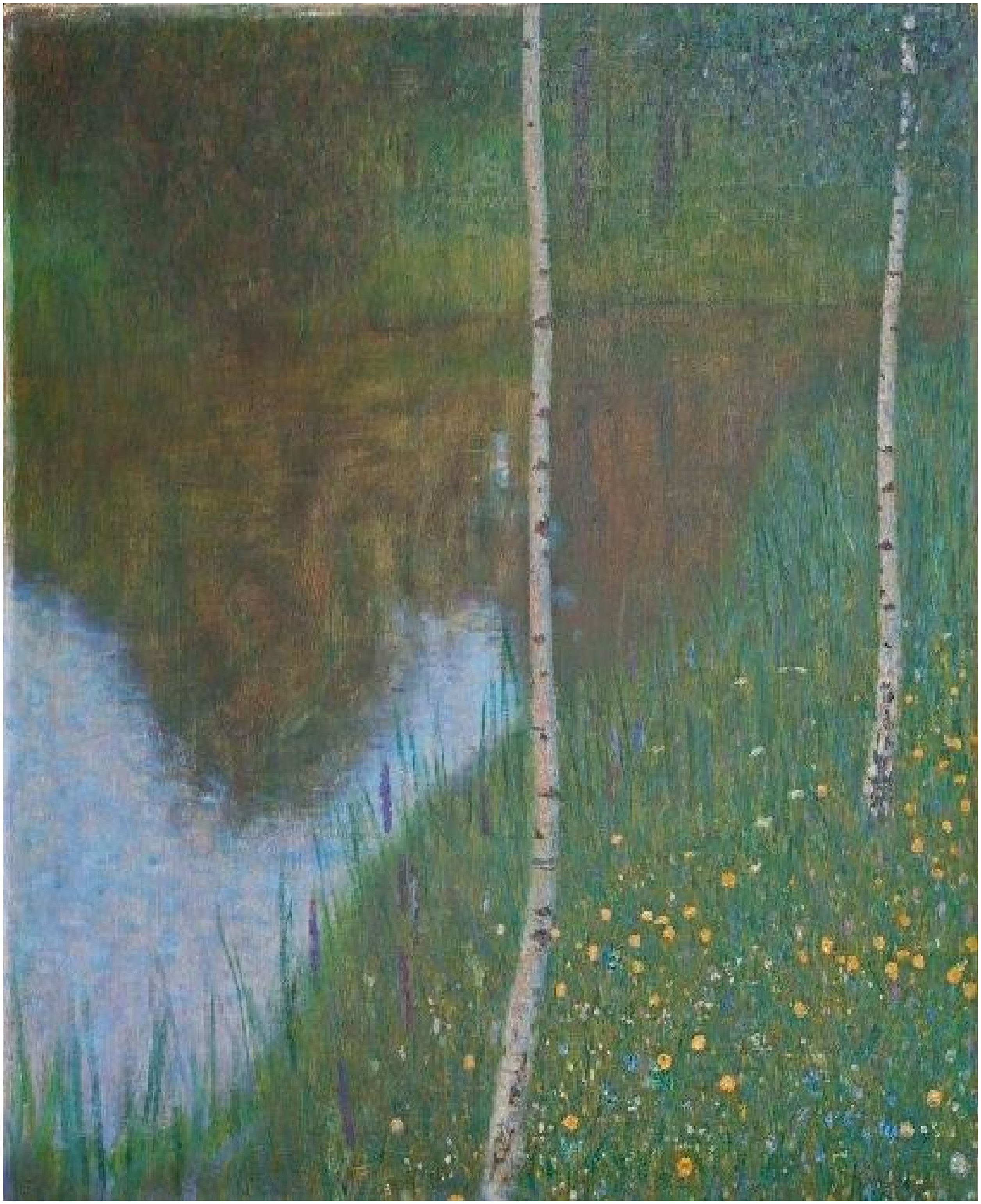
Portrait of Rose von Rosthorn-Friedmann

Date 1901
190 x 120 cm
The Österreichische Galerie Belvedere, Vienna, Austria



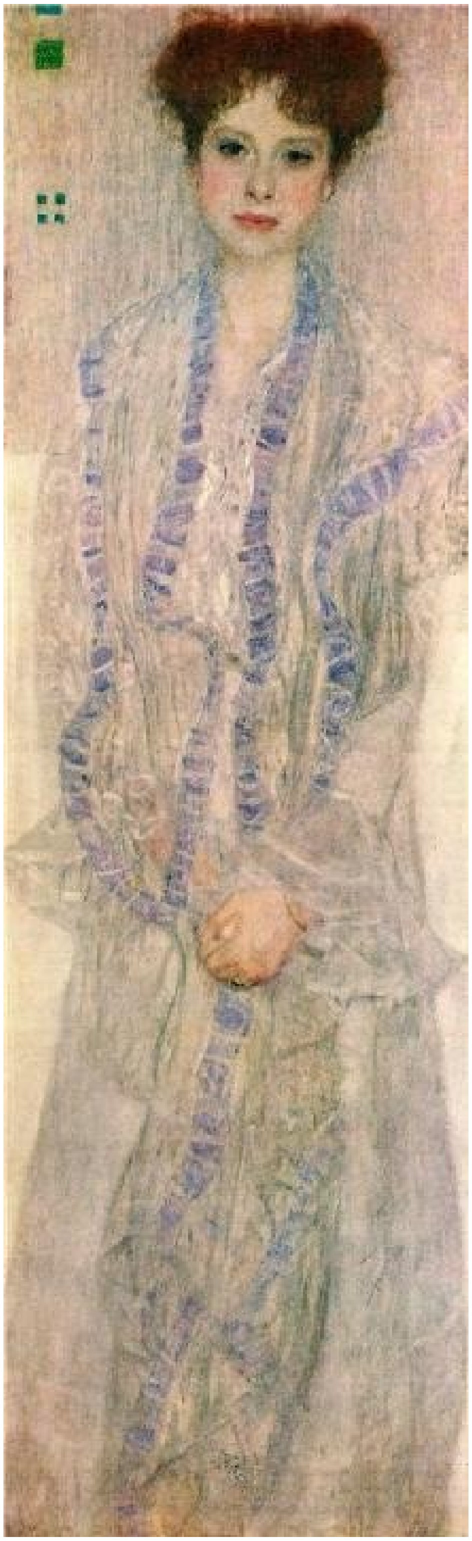
Lakeside with Birch Trees

Date 1901
90 x 90 cm
Private Collection



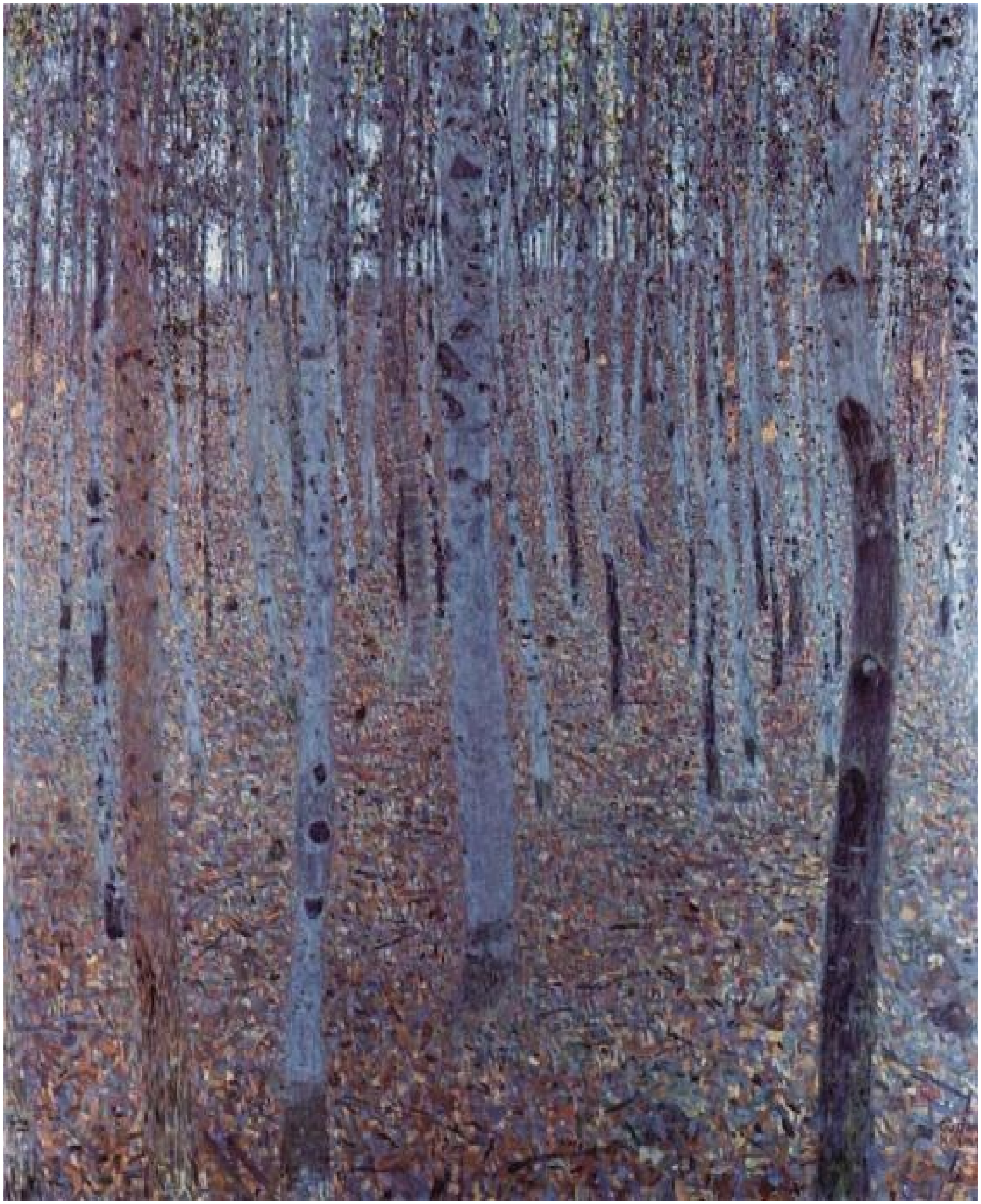
Portrait of Gertha Felssovanyi

Date 1902



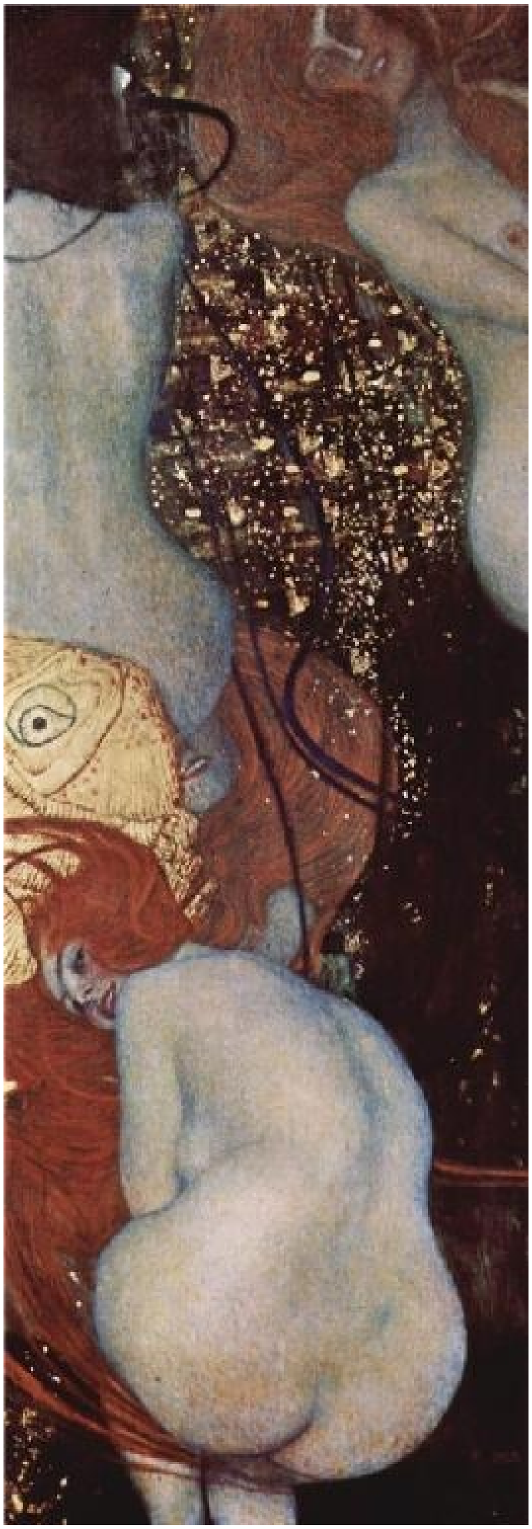
Buchenhain

Date 1902
100 x 100 cm



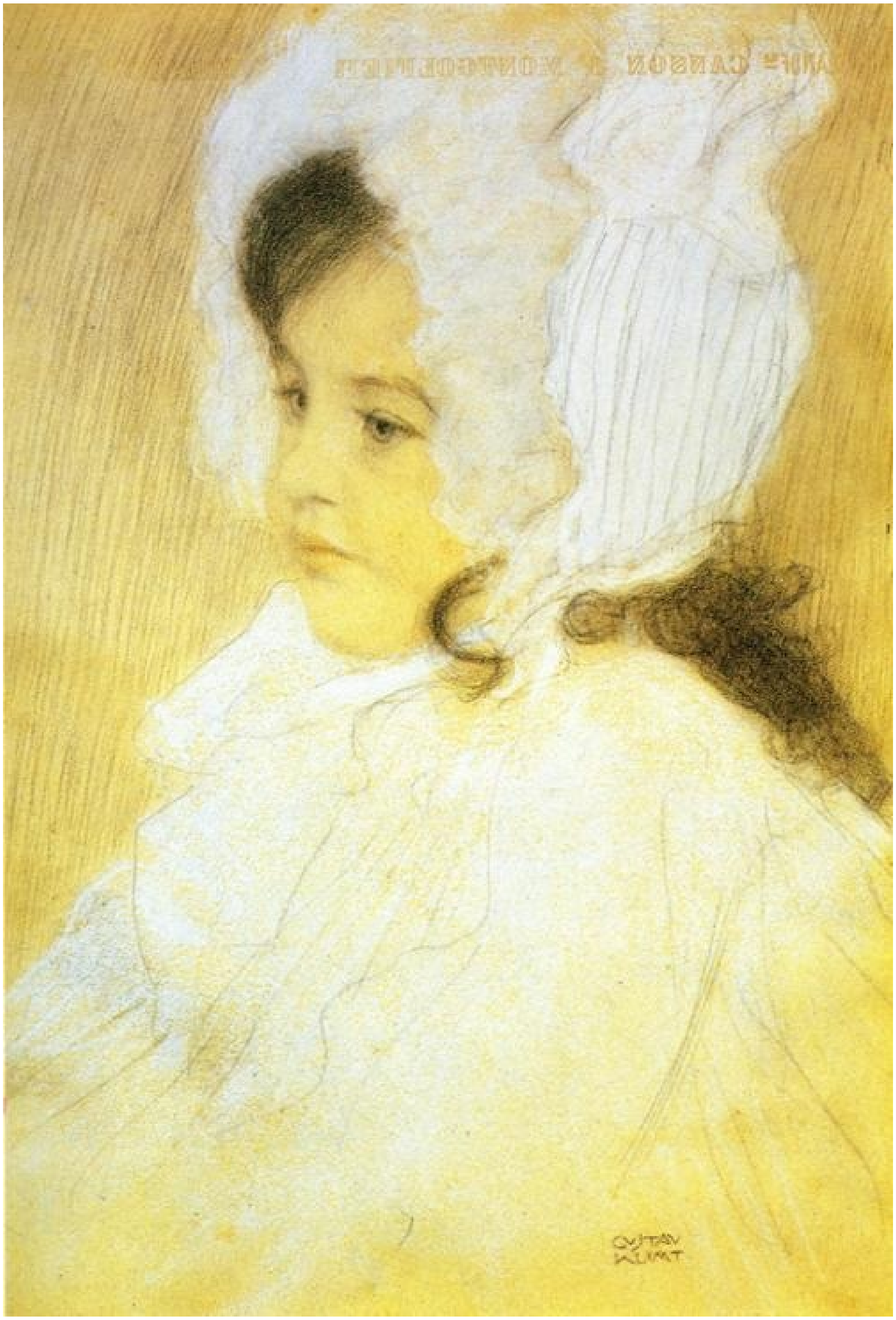
Goldfish

Date 1902
181 x 66.5 cm
Swiss Institute for Art Research, Zurich, Switzerland



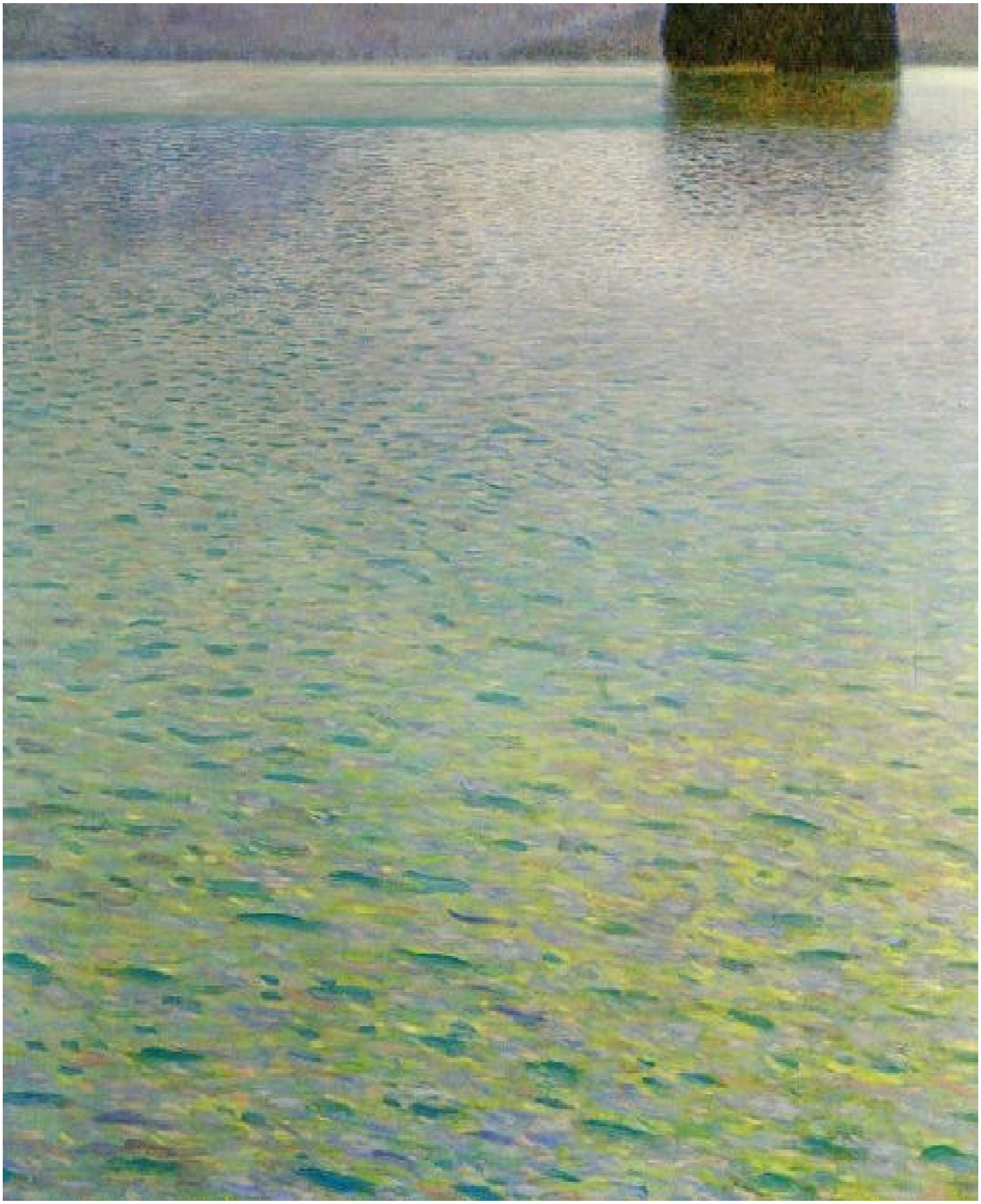
Portrait of a Girl

Date 1902
45.2 x 31.9 cm
Historical Museum of the City of Vienna, Vienna, Austria



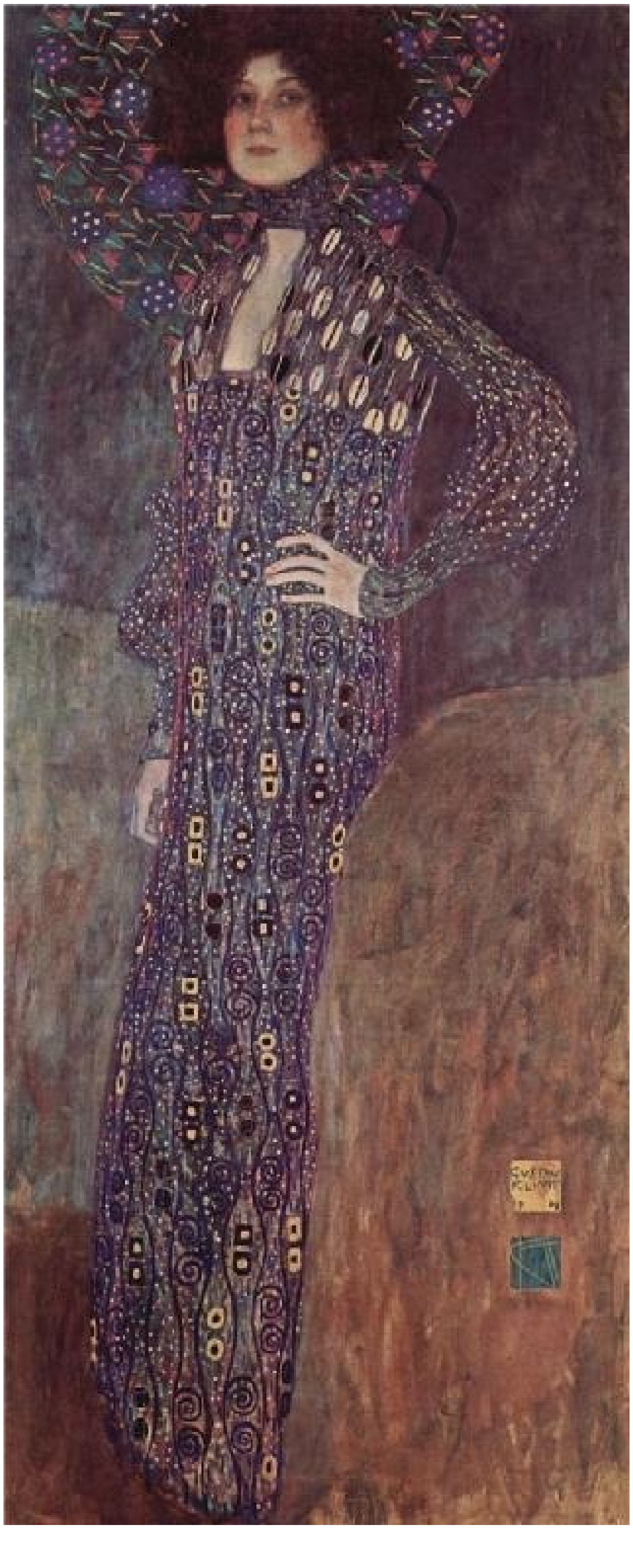
Island in Lake Attersee

Date 1902
Private collection



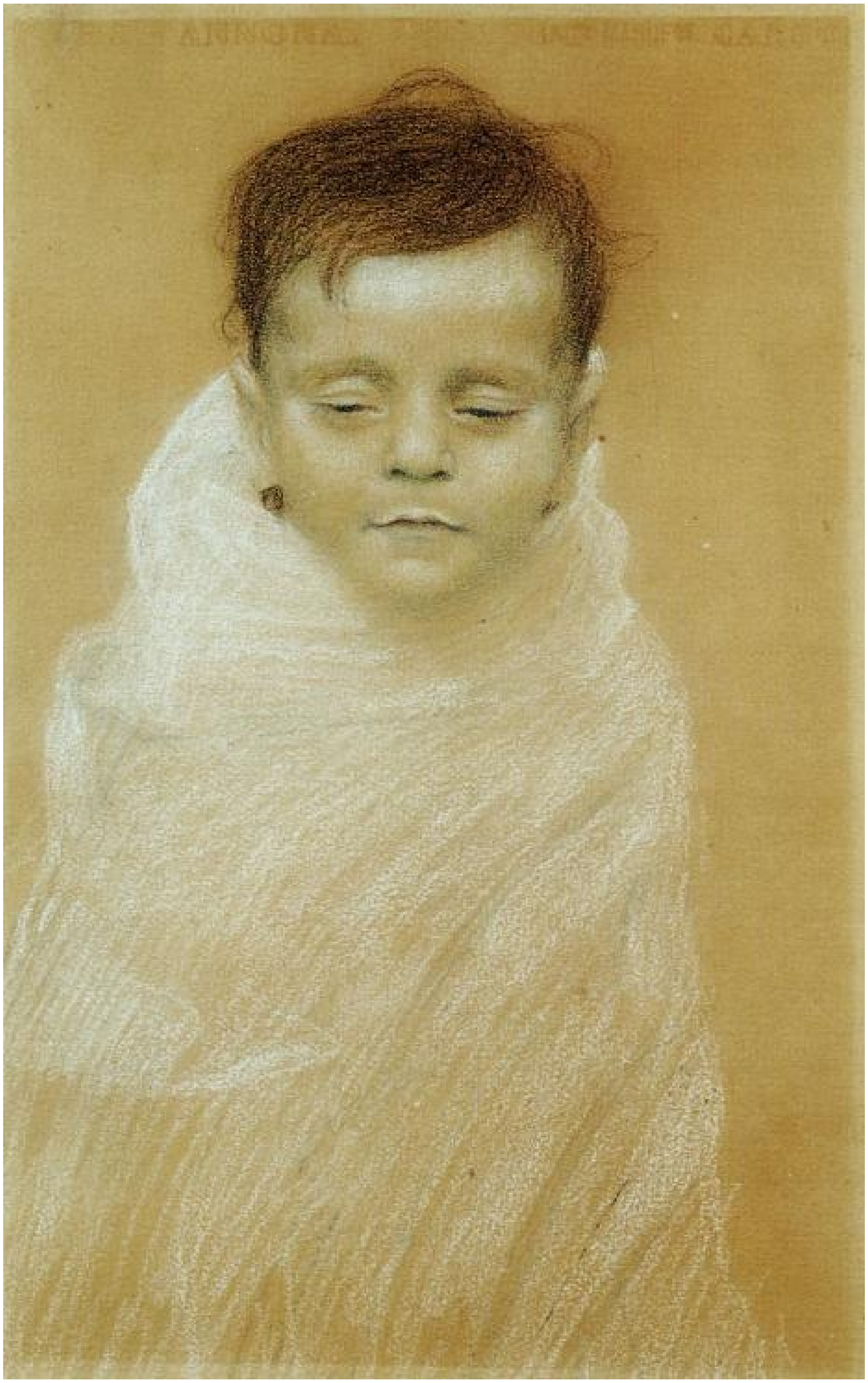
Portrait of Emilie Flöge

Date 1902
178 x 80 cm
Historical Museum of the City of Vienna, Vienna, Austria



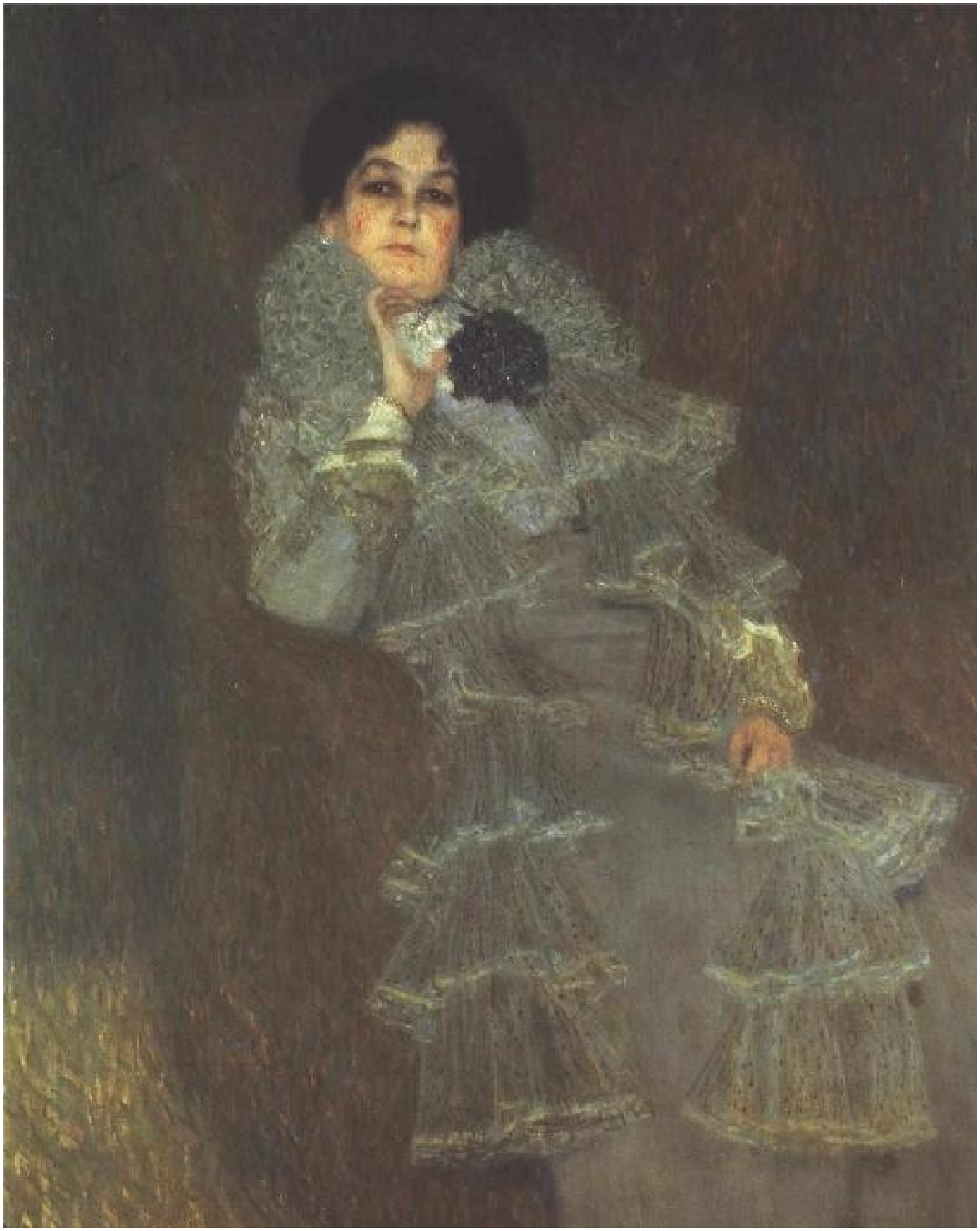
Portrait of the Dead Otto Zimmermann

1902
Private collection



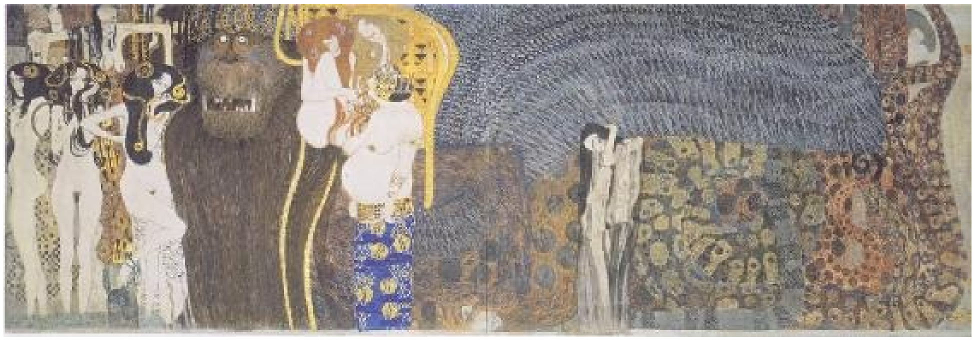
Portrait of Marie Henneberg

Date 1902
140 x 140 cm



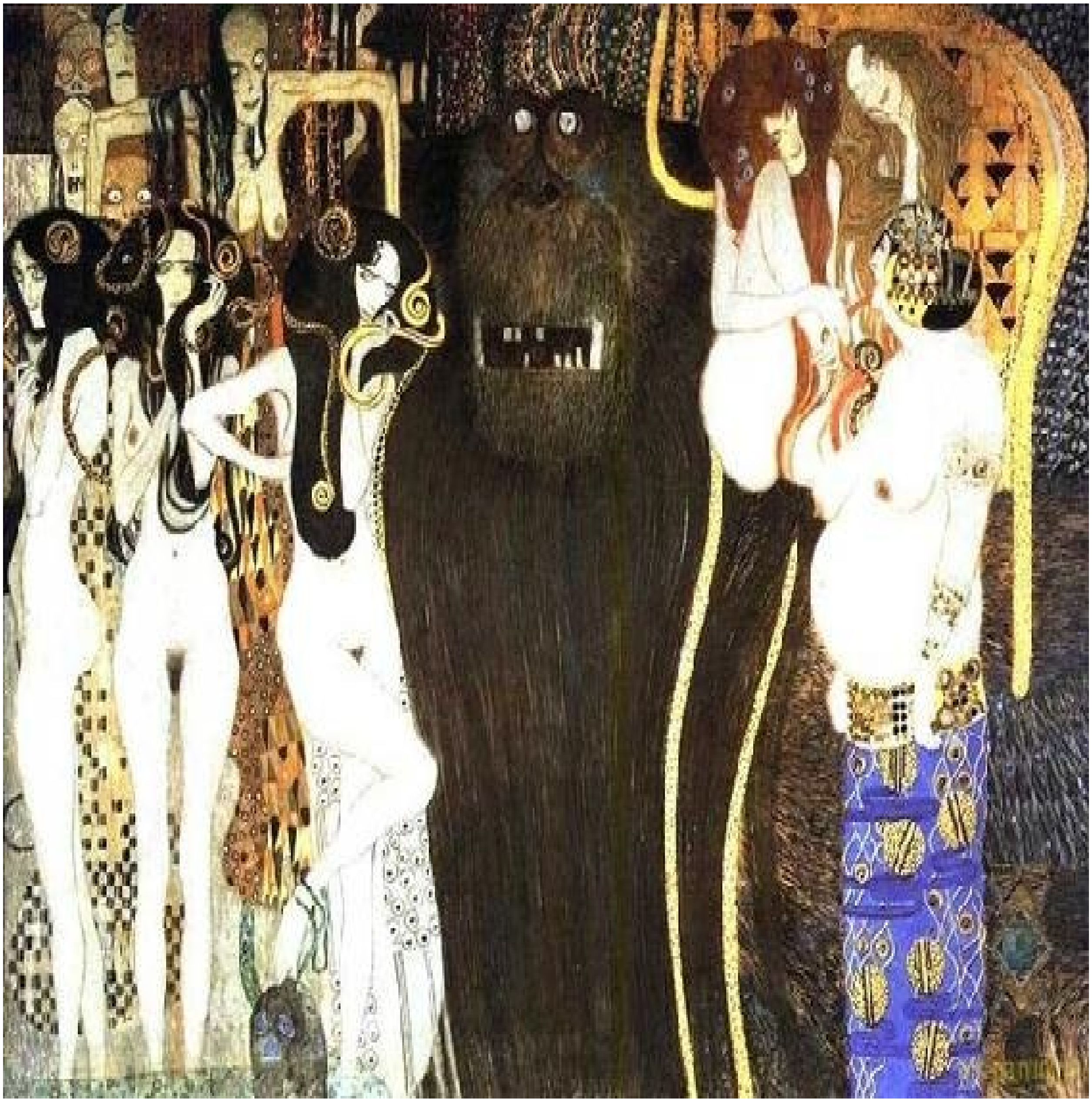
The Hostile Powers

The Beethoven Frieze Far Wall
Date 1902
The Österreichische Galerie Belvedere, Vienna, Austria



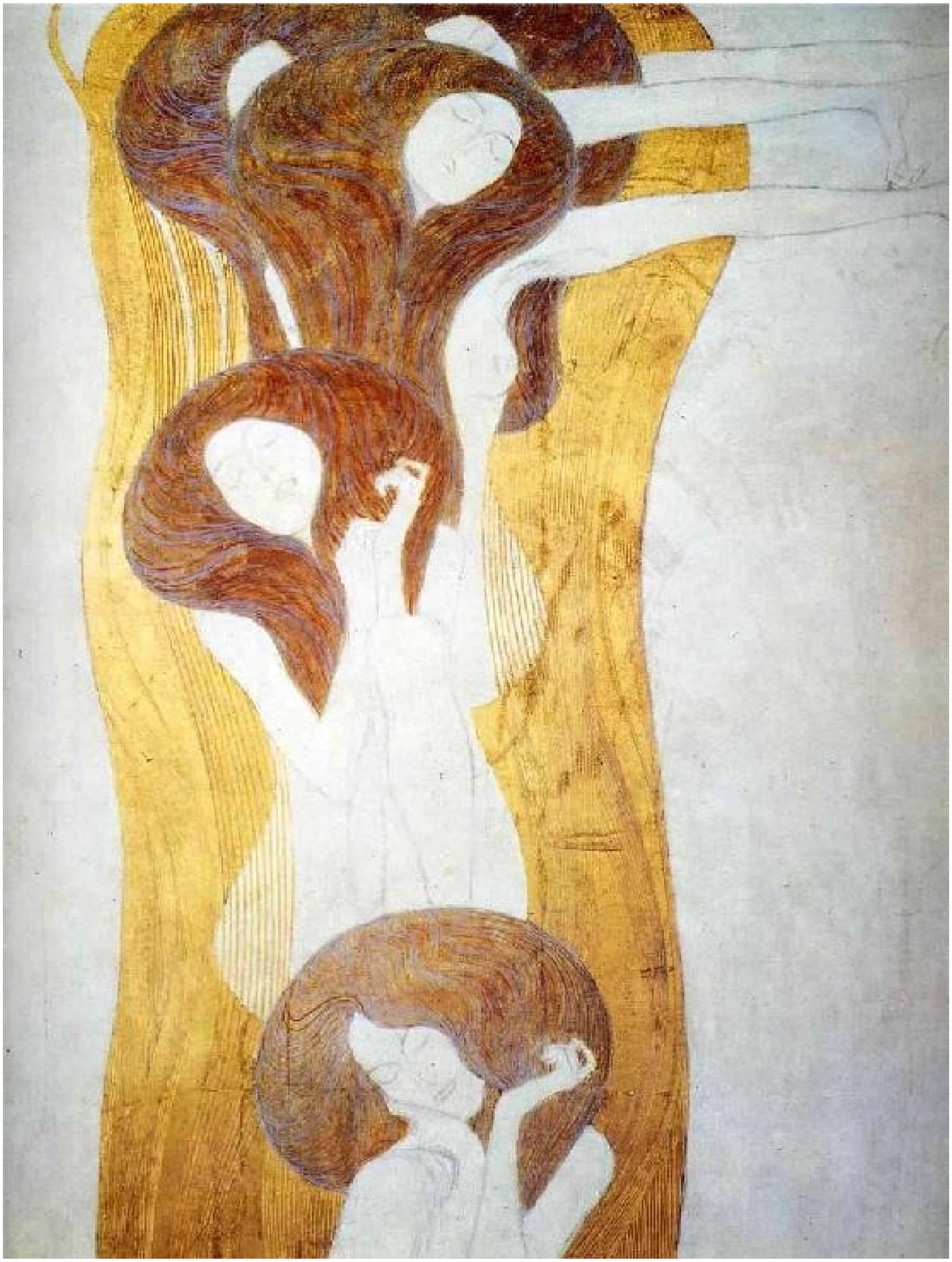
The Hostile Powers detail

The Beethoven Frieze Left part, detail
Date 1902
The Österreichische Galerie Belvedere, Vienna, Austria



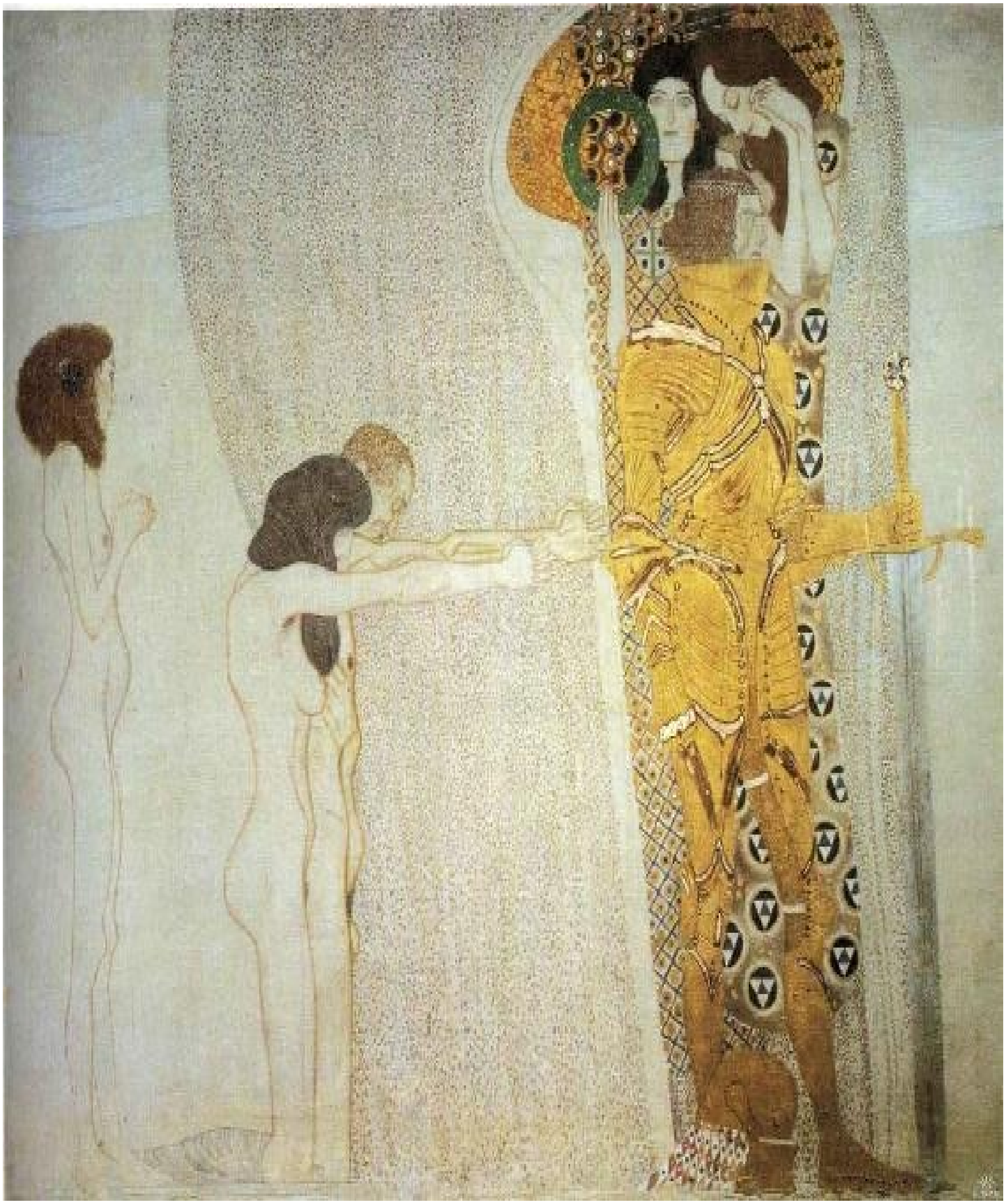
The Longing for Happiness Finds Repose in Poetry

The Beethoven Frieze Right wall, detail
Date 1902
The Österreichische Galerie Belvedere, Vienna, Austria



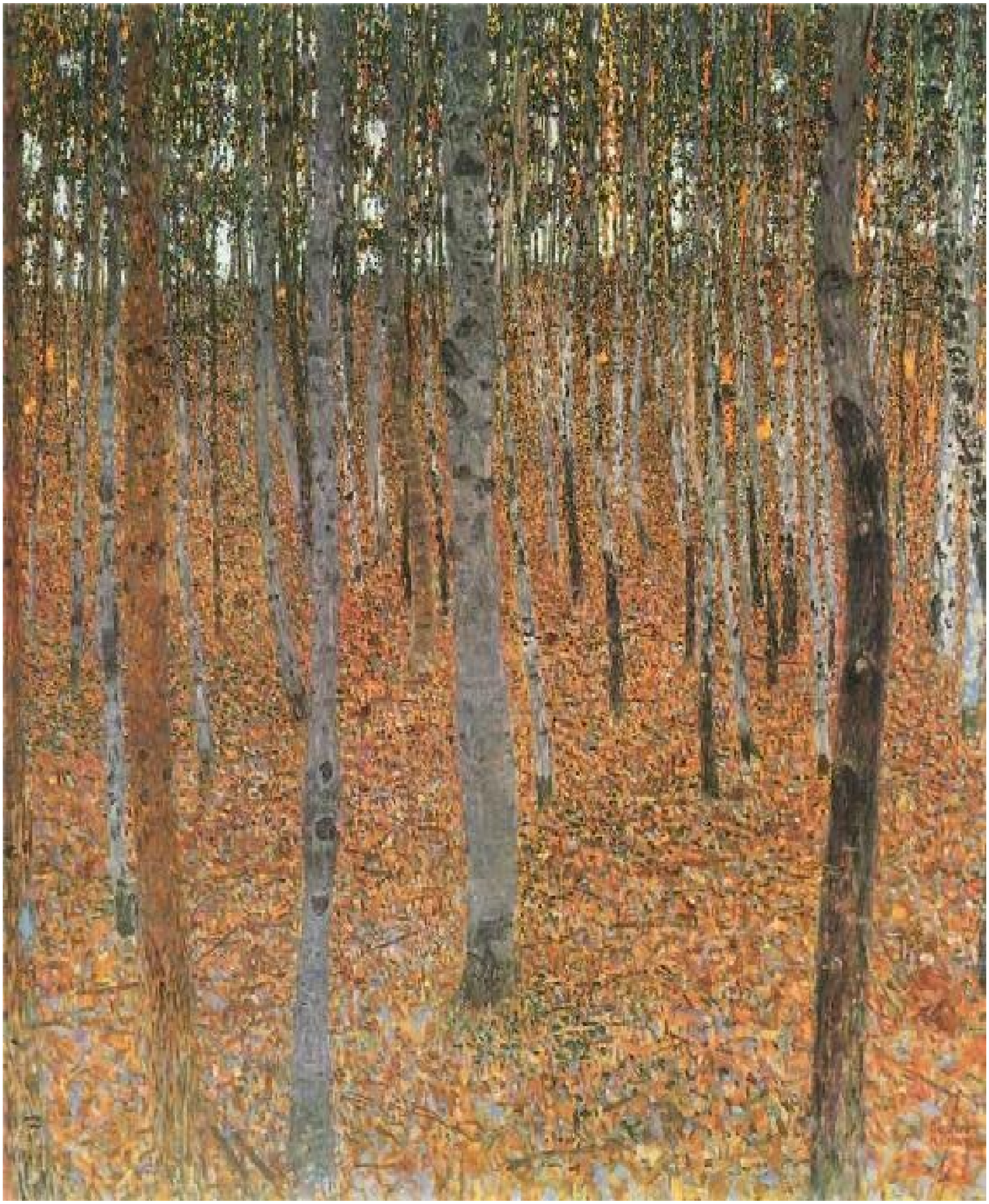
The Longing for Happiness Finds Repose in Poetry

The Beethoven Frieze Right wall
Date 1902
The Österreichische Galerie Belvedere, Vienna, Austria



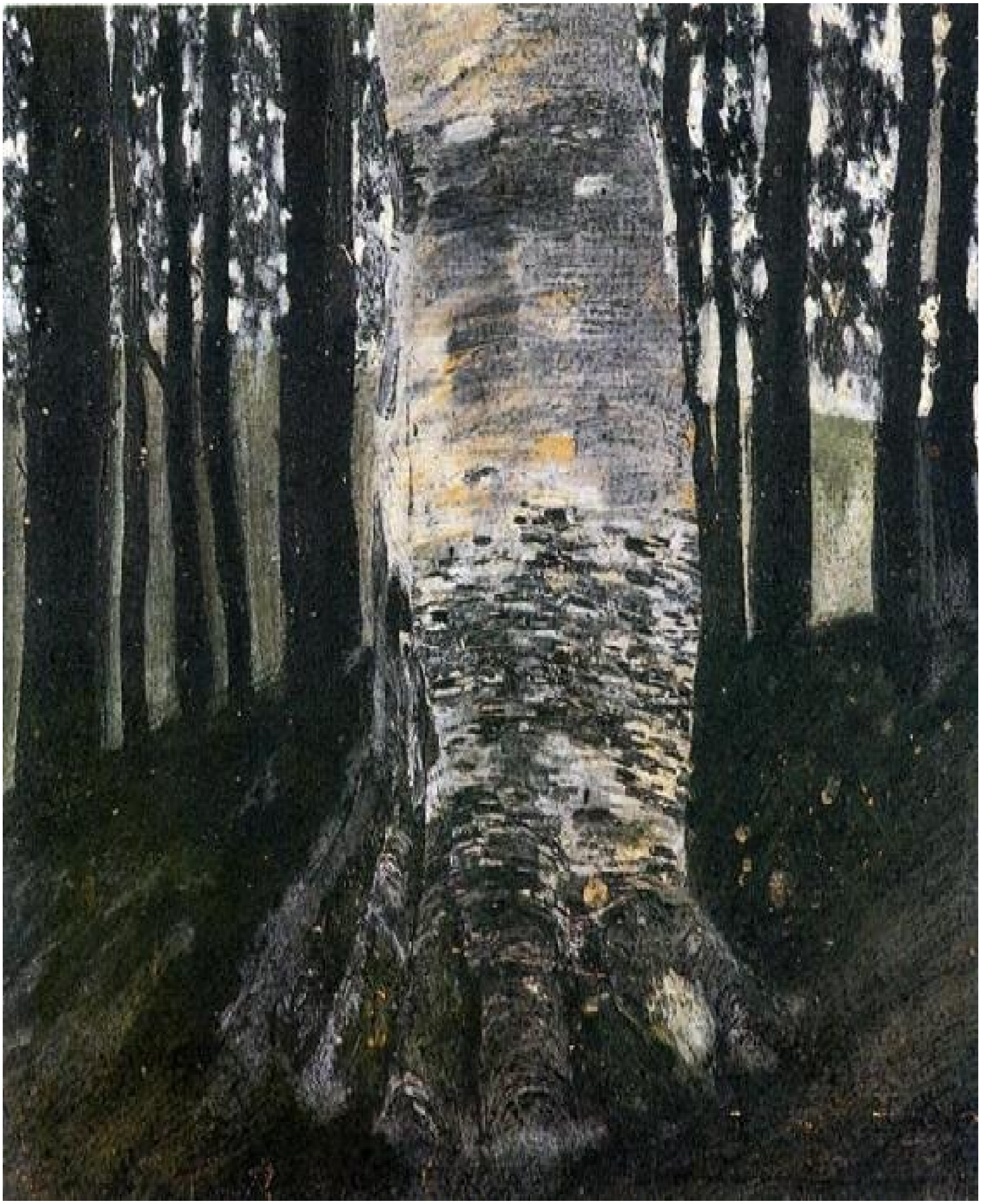
Beech Grove I

Date 1902
100 x 100 cm
Gemaldegalerie Neue Meister, Dresden, German



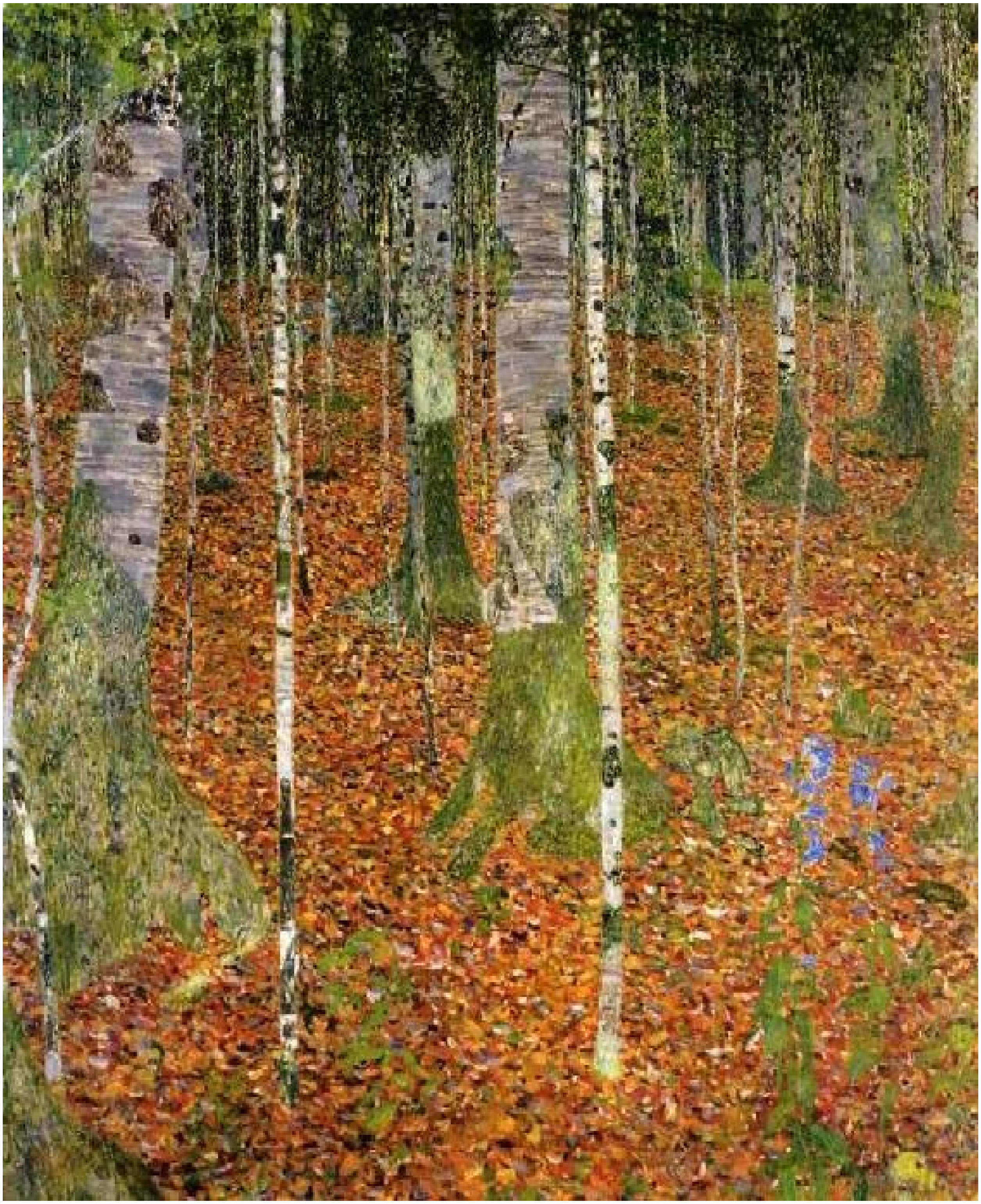
Birch in a Forest

Date c.1903
Private Collection



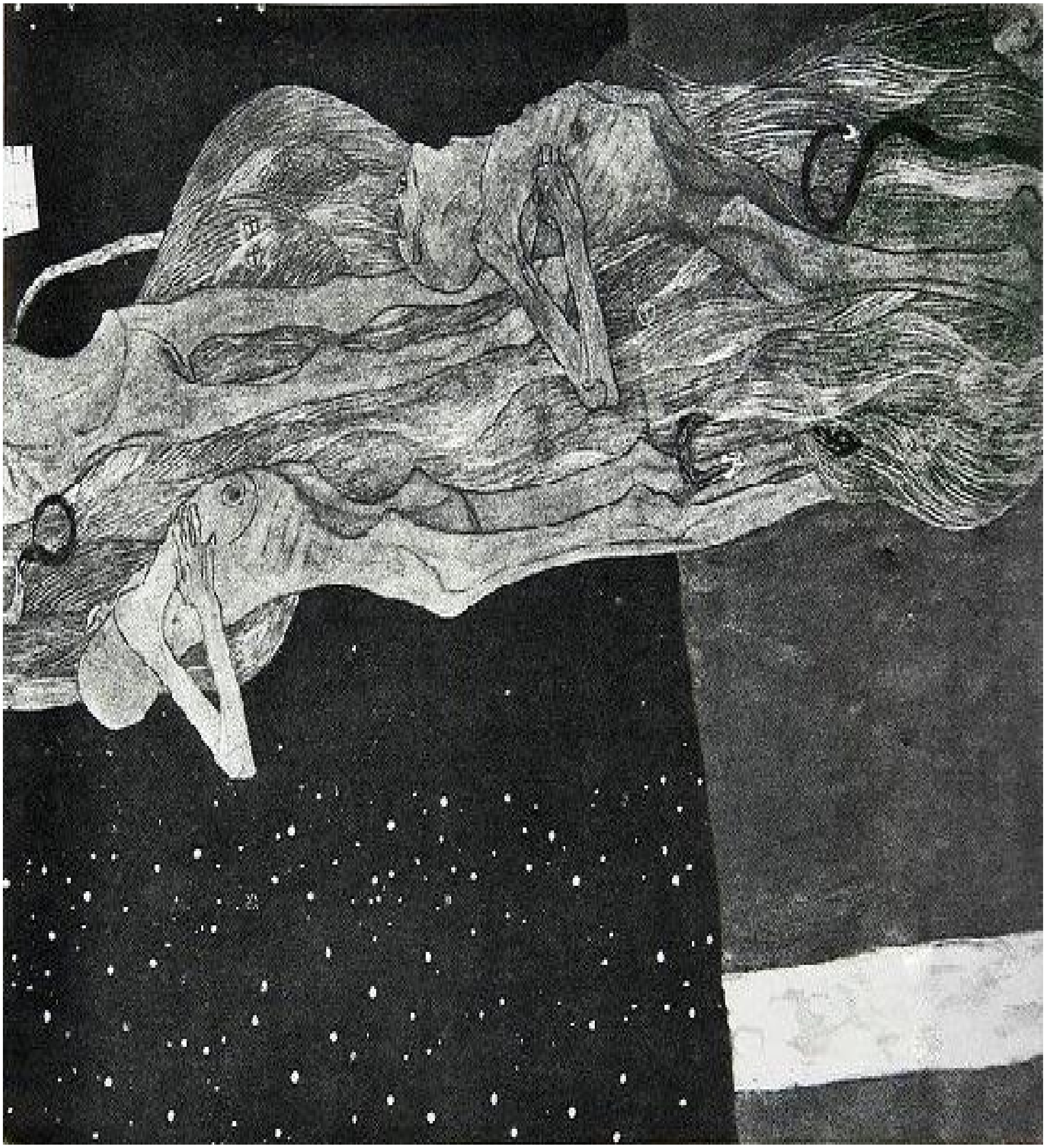
Farmhouse with Birch Trees

Date 1903
110 x 110 cm
The Österreichische Galerie Belvedere, Vienna, Austria



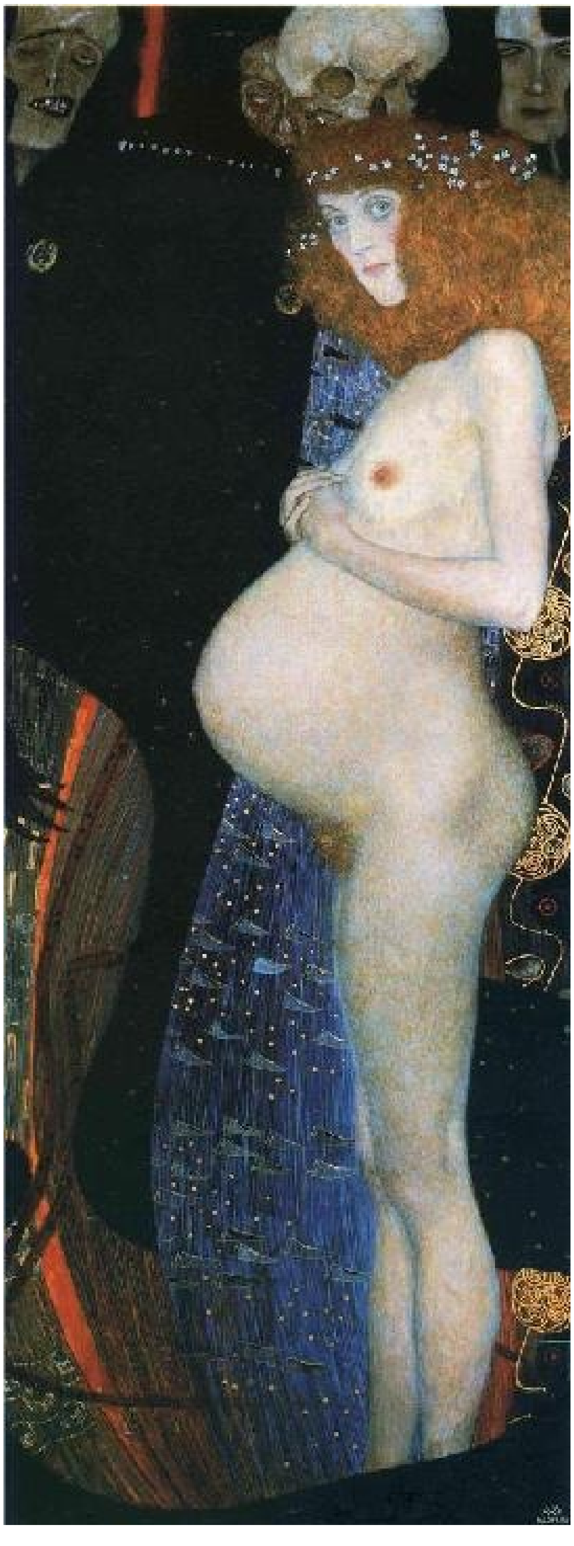
Procession of the Dead

Date 1903
48 x 63 cm
Destroyed by a fire set by retreating German forces in 1945 at Schloss Immendorf, Austria



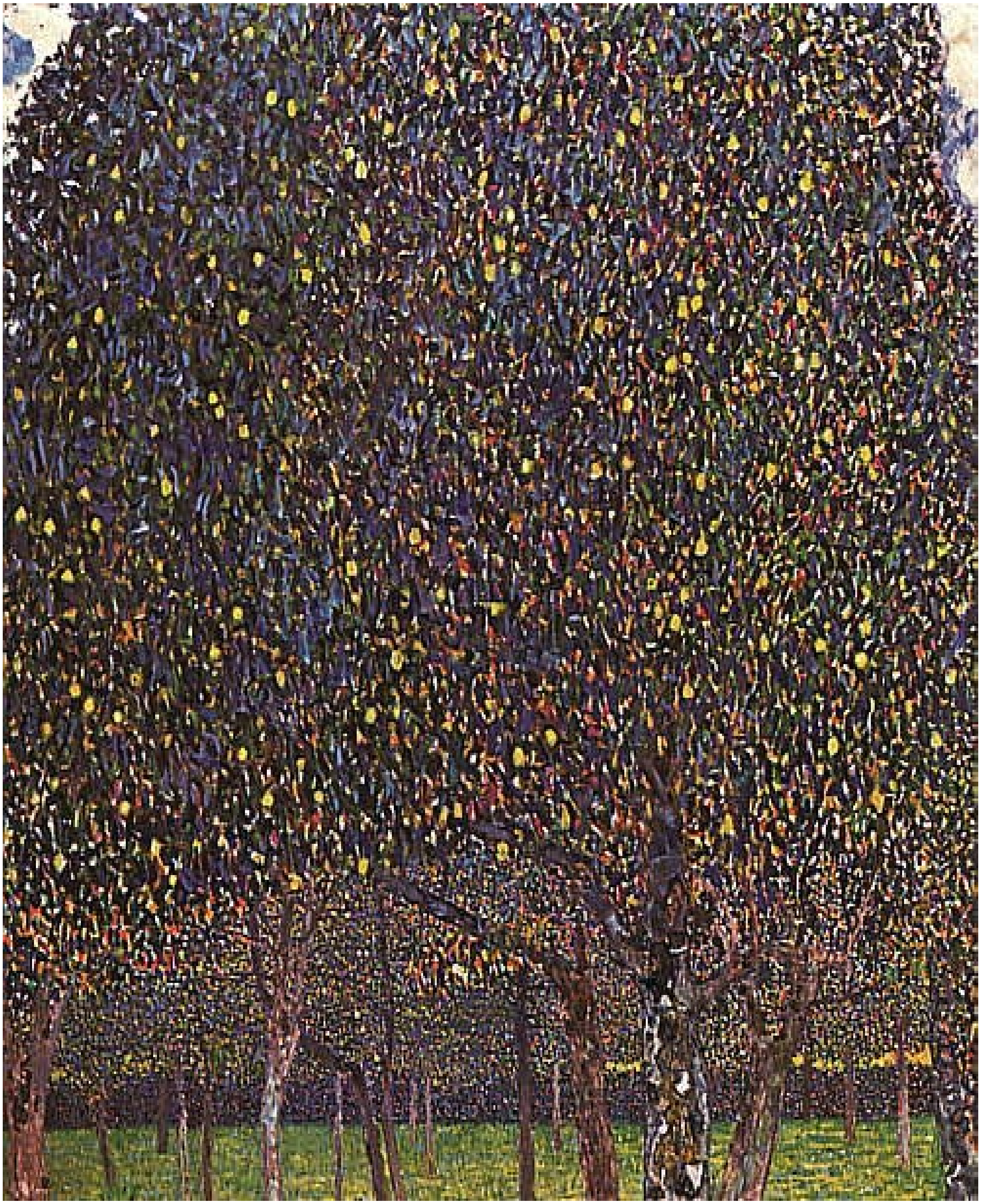
Hope I

Date 1903
189.2 x 67 cm
National Gallery of Canada, Ottawa, Canada



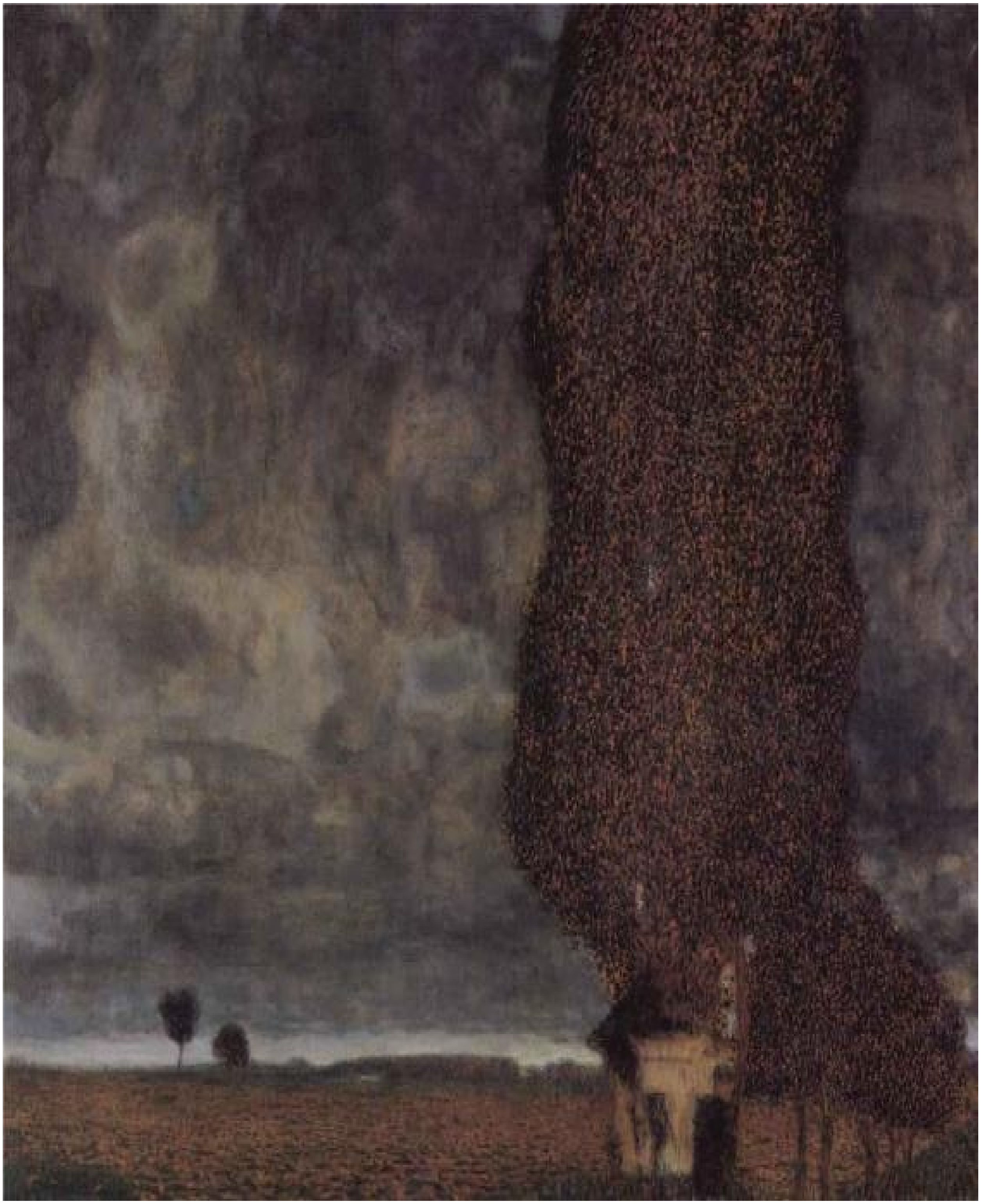
Pear Tree

Date 1903
100 x 100 cm
Busch-Reisinger Museum, Harvard University Art Museums, USA



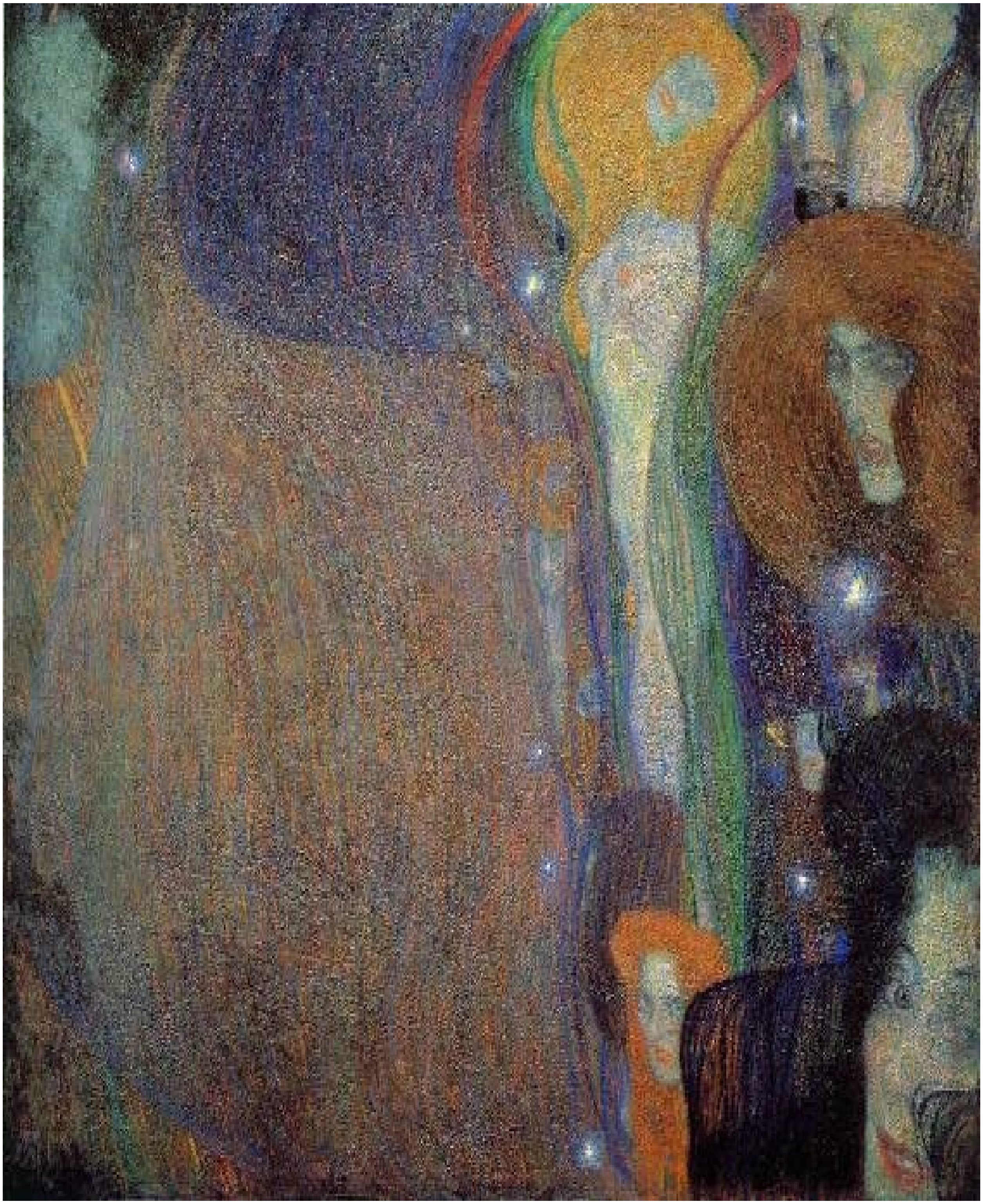
The Big Poplar II

Date 1903
100 x 100 cm



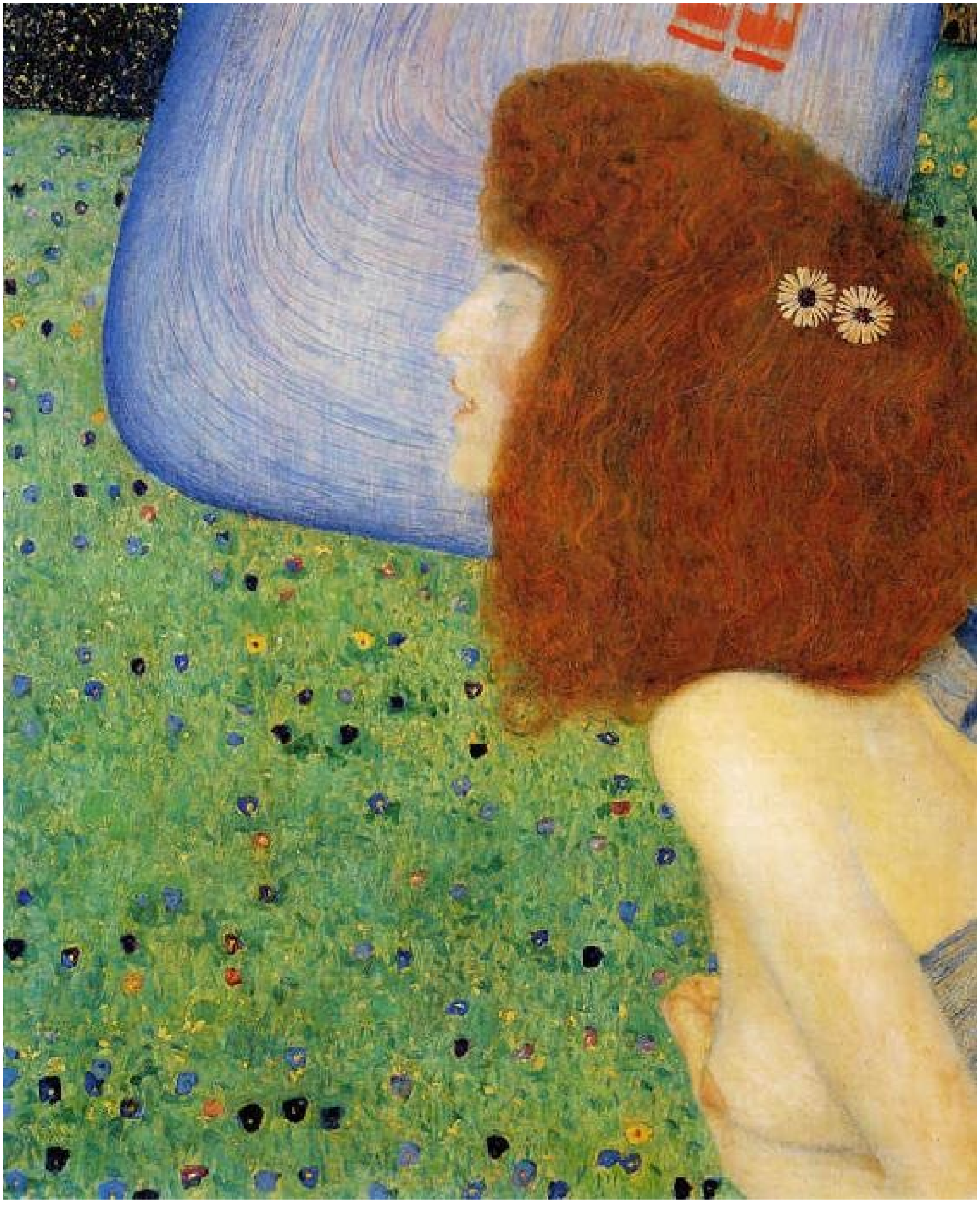
Irrlichter (Will-o’-the-Wisps)

1903
52 x 60 cm
Private collection



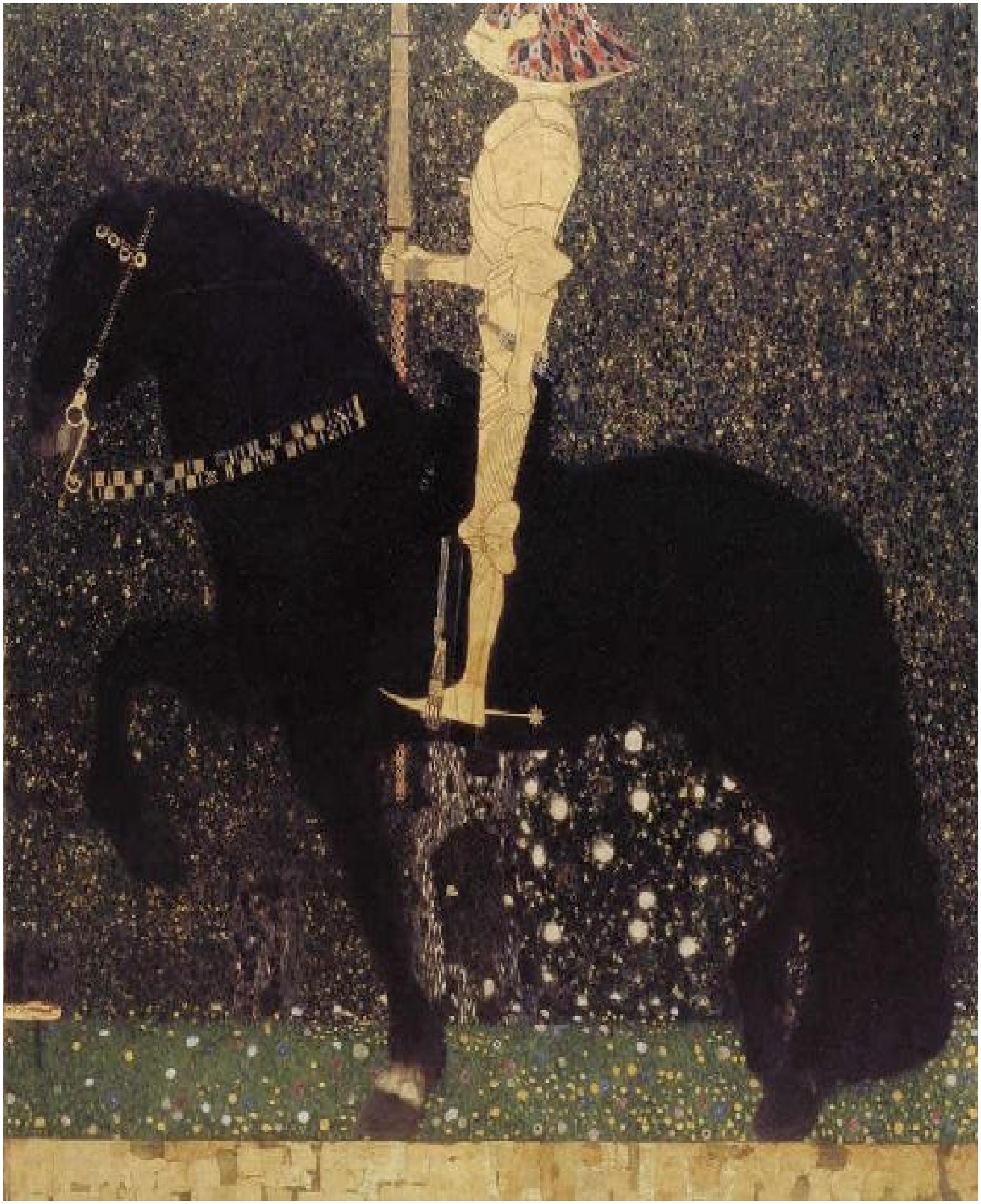
Girl with Blue Veil

Date 1903
67 x 55 cm
Private collection



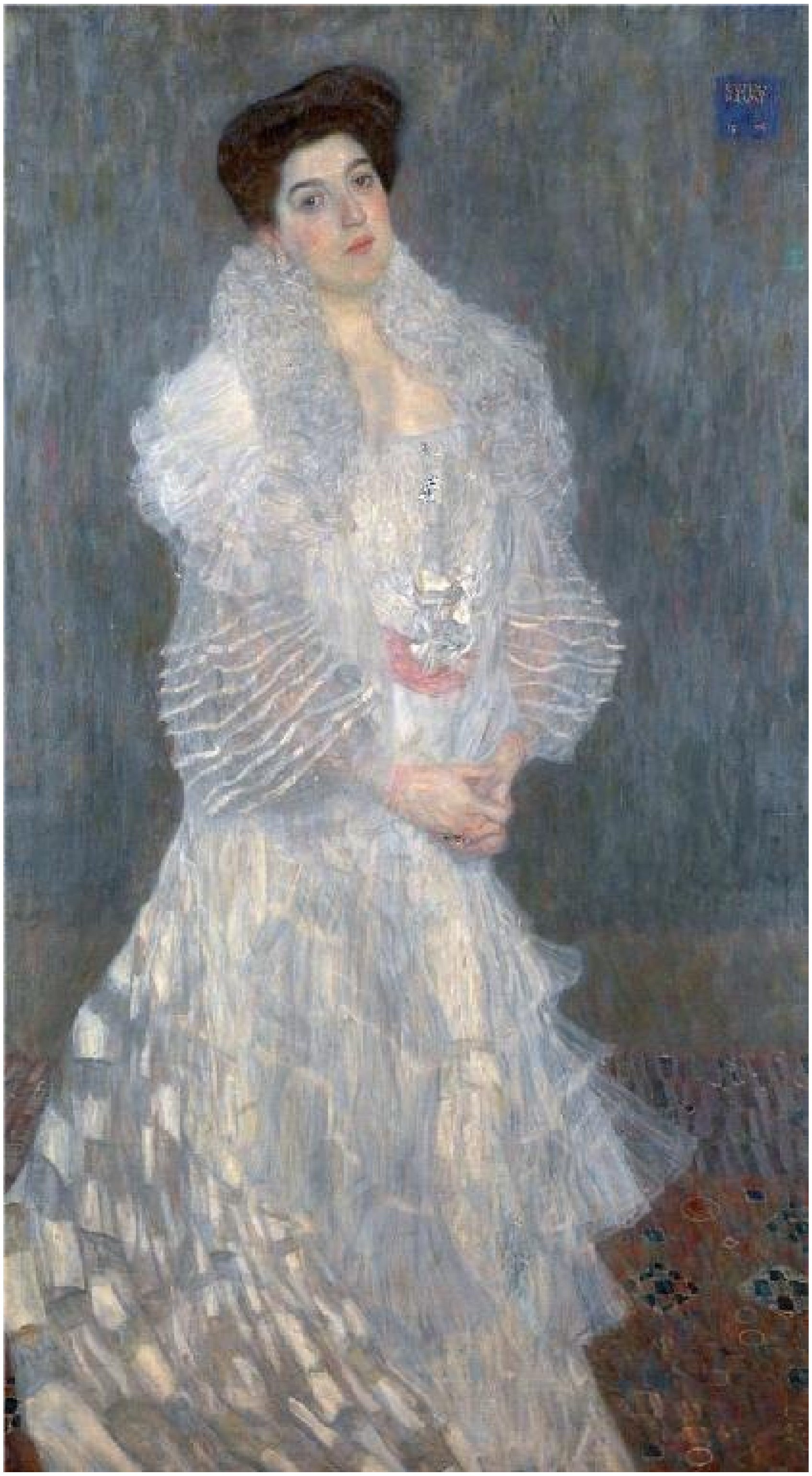
The Golden Knight

Date 1903
100 x 100 cm



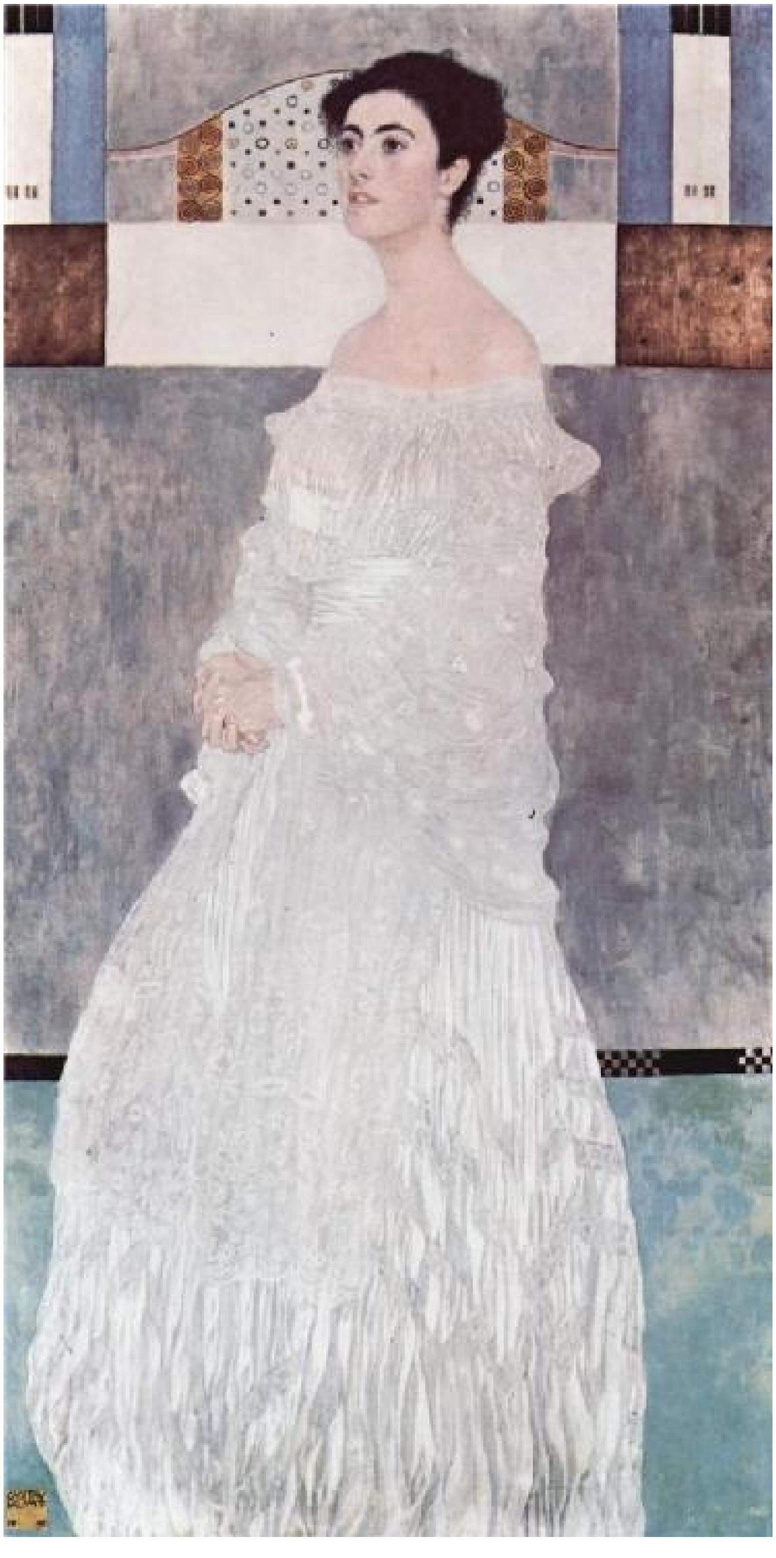
Portrait of Hermine Gallia

Date 1904
170.5 x 96.5 cm
National Gallery, London, UK



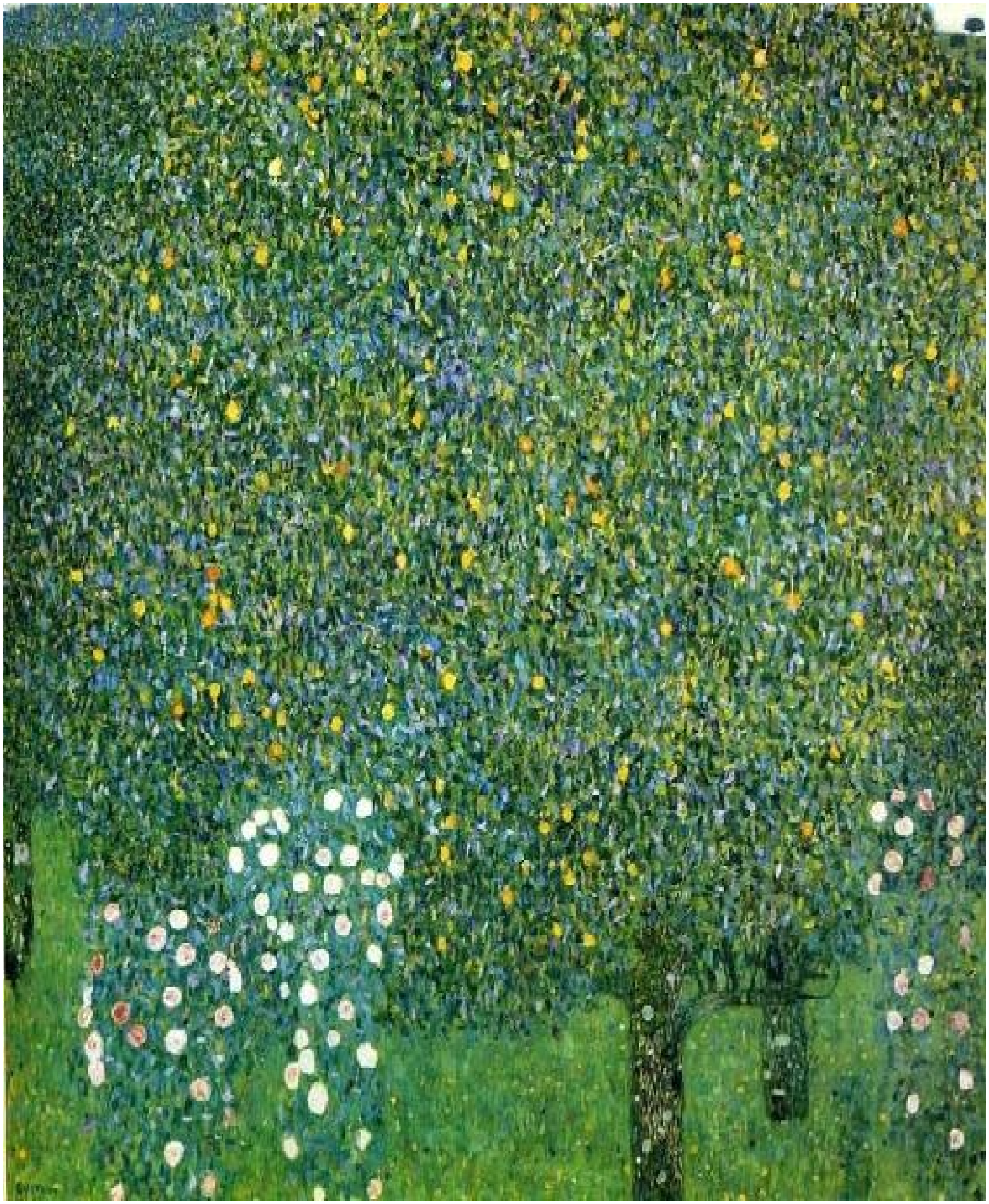
Portrait of Margaret Stonborough-Wittgenstein

Date 1905
180 x 90 cm



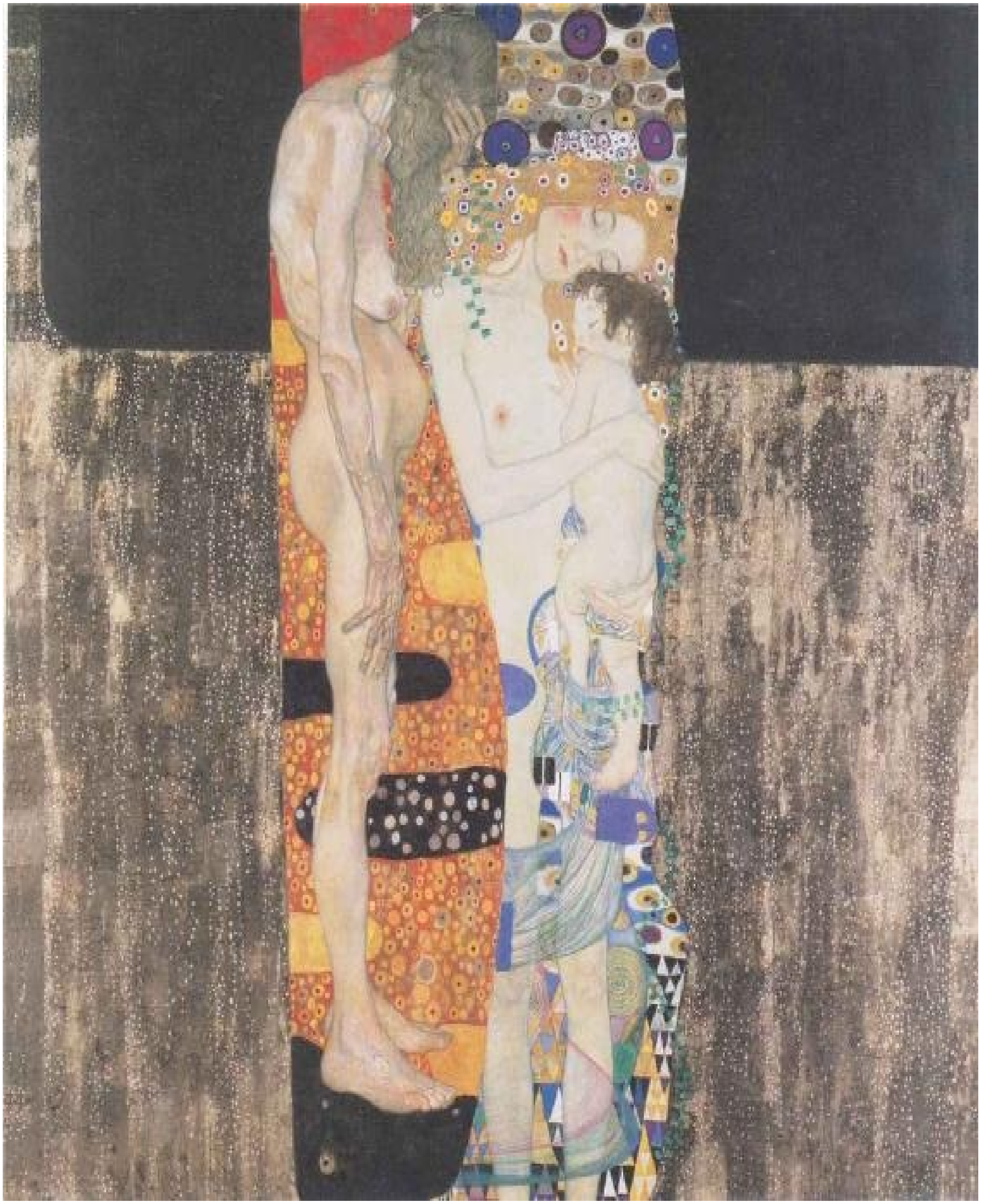
Roses under the Trees

Date c.1905
110 x 110 cm
Musée d’Orsay, Paris, France



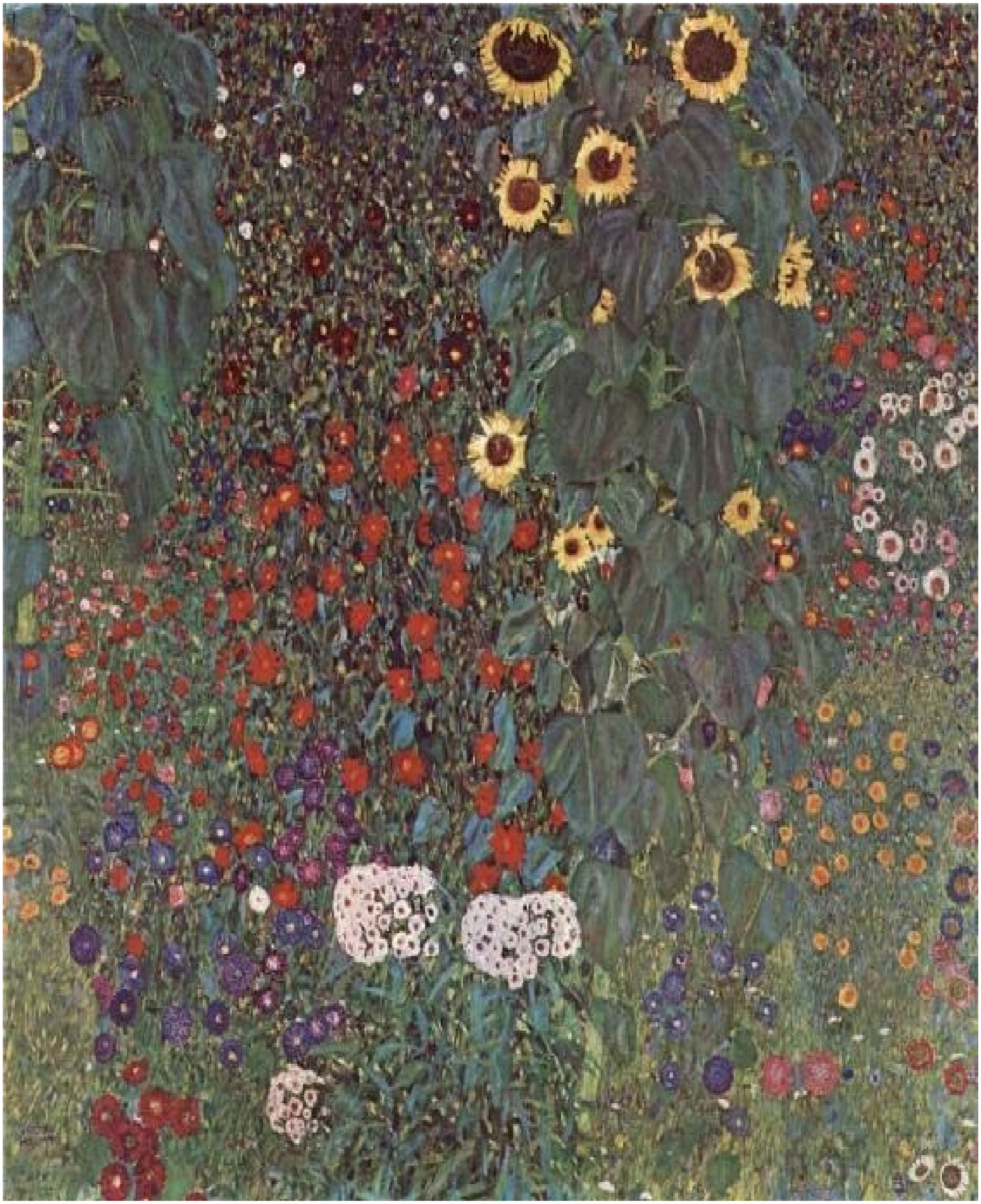
The Three Ages of Woman

Date 1905
180 x 180 cm
Galleria Nazionale d’Arte Moderna e Contemporanea, Rome, Italy



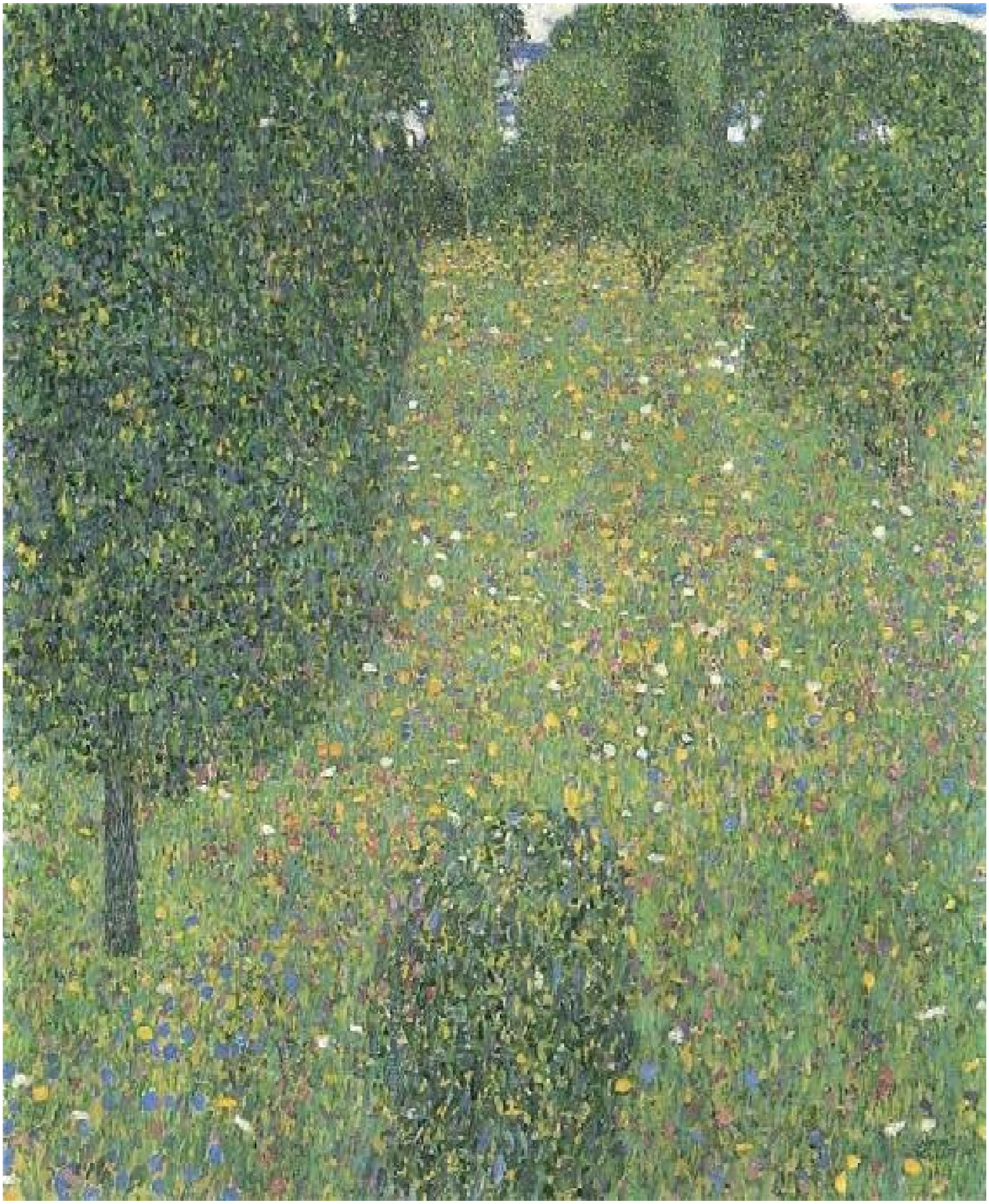
Country Garden with Sunflowers

Date 1906
110 x 110 cm
The Österreichische Galerie Belvedere, Vienna, Austria



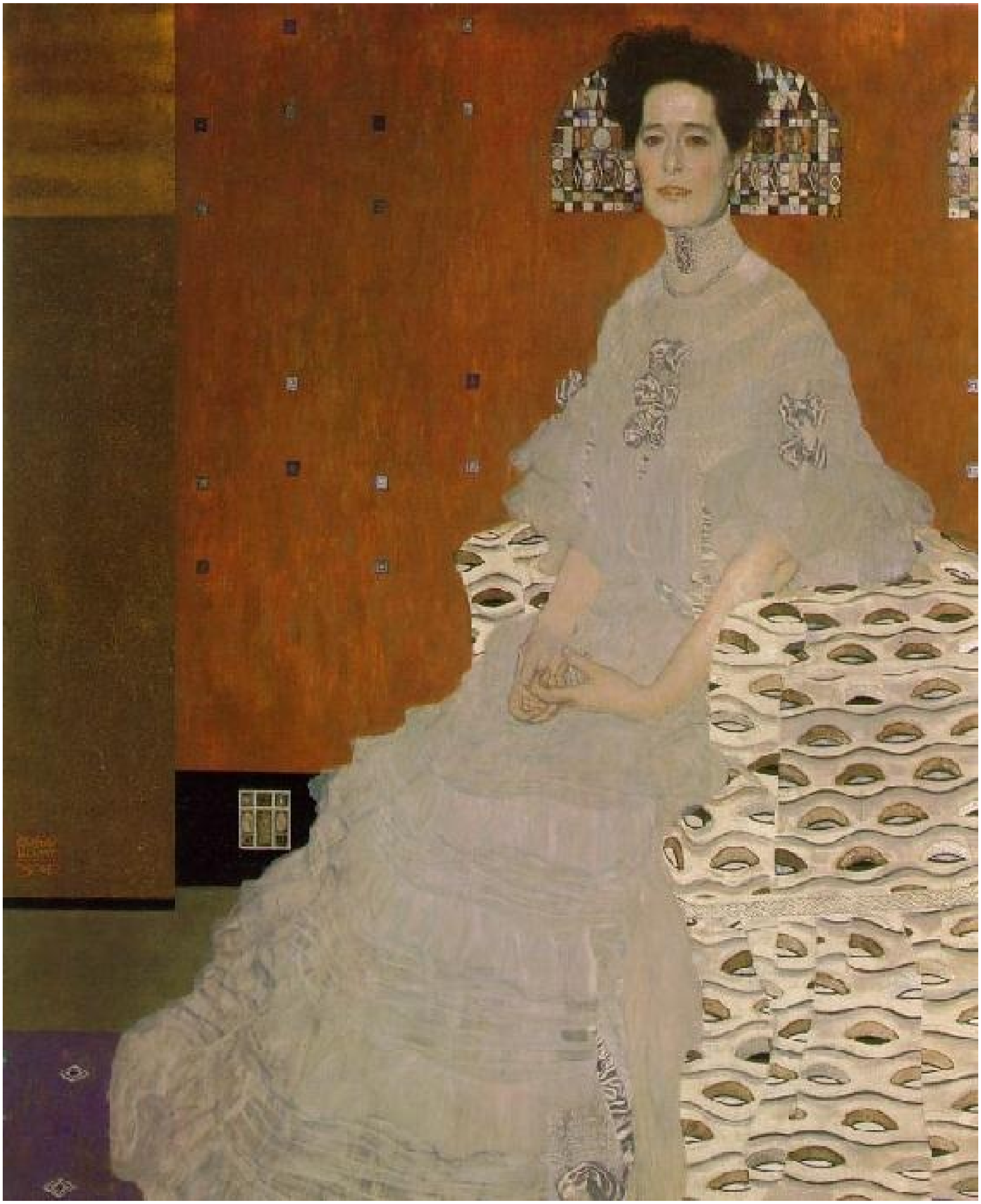
Landscape Garden (Meadow in Flower)

Date 1906
110 x 110 cm



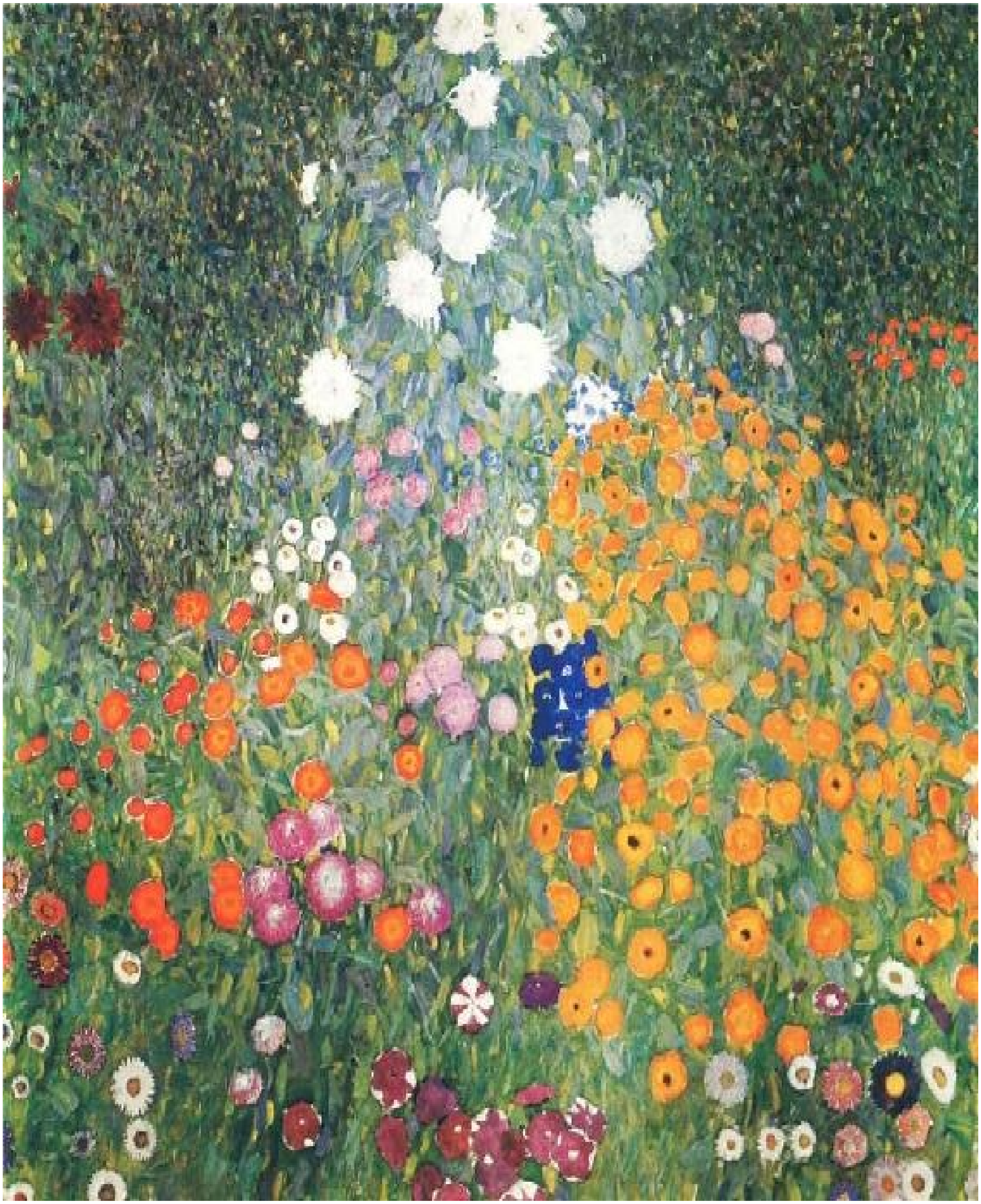
Portrait of Fritza Riedler

Date 1906
153 x 133 cm
The Österreichische Galerie Belvedere, Vienna, Austria



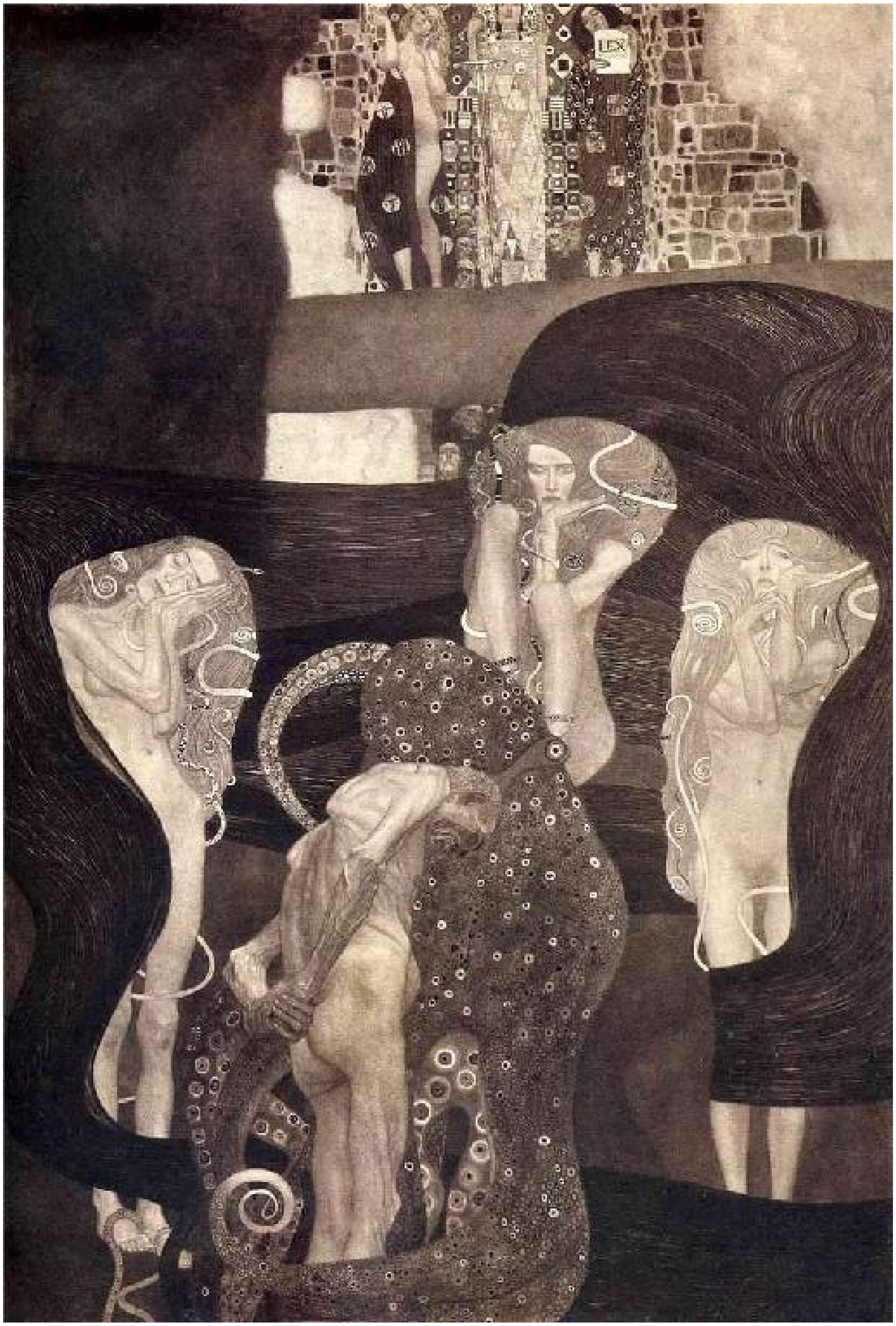
Flower Garden

Date 1907



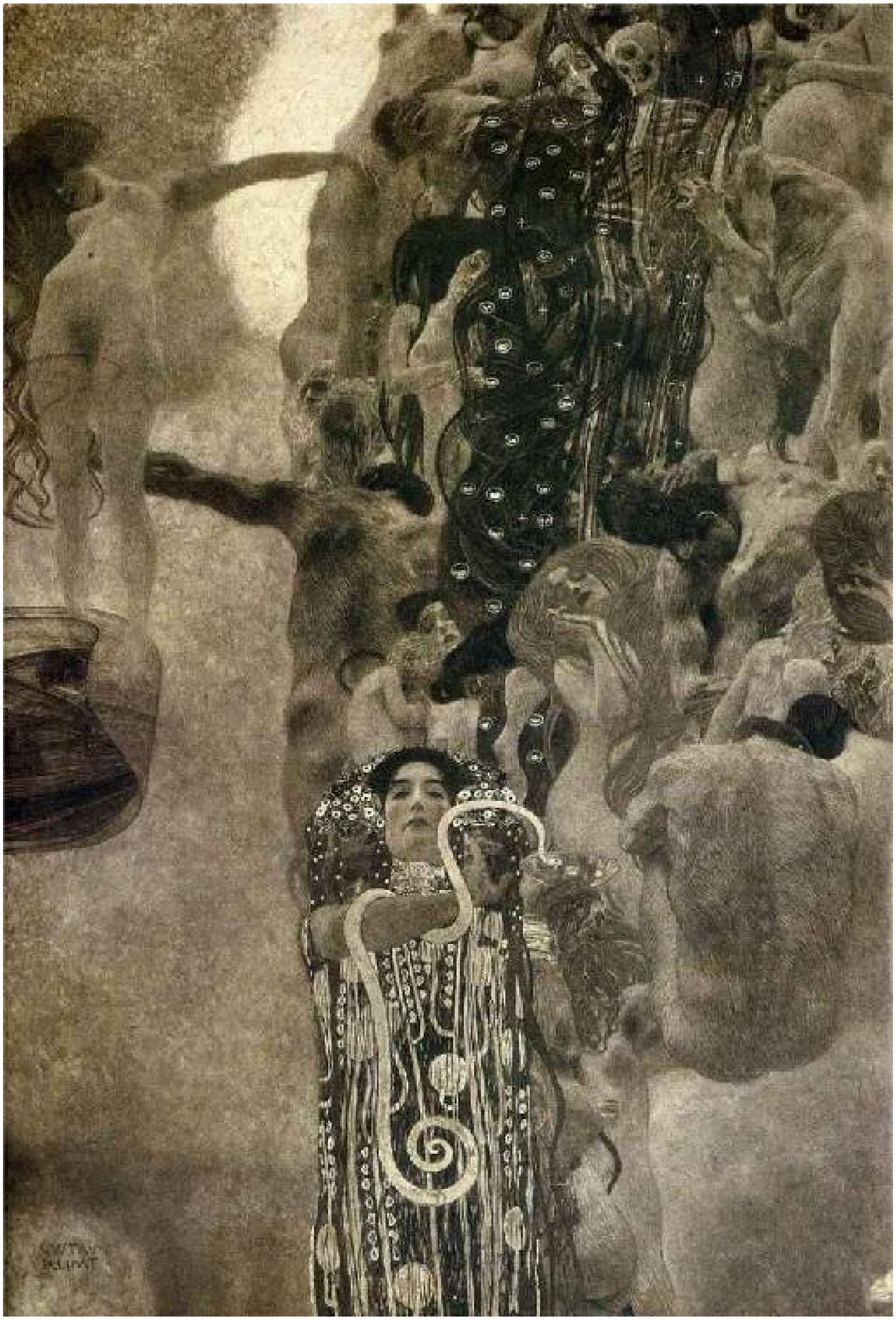
Jurisprudence

Date 1907
430 x 300 cm
University of Vienna Ceiling Painting
Destroyed


LEX

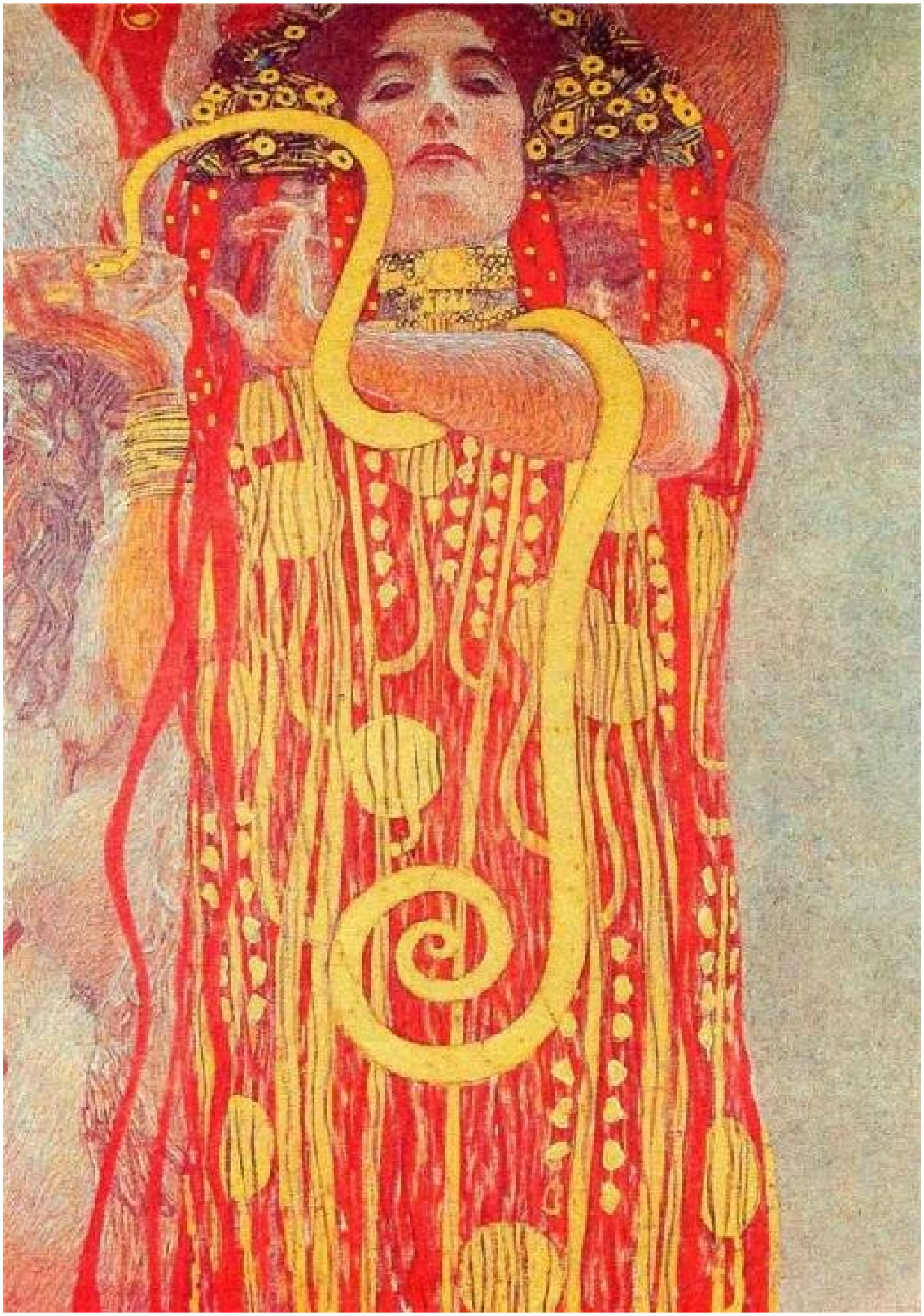
Medicine

Date 1907
430 x 300 cm
University of Vienna Ceiling Painting
Destroyed


GVSTAV
KLIMT

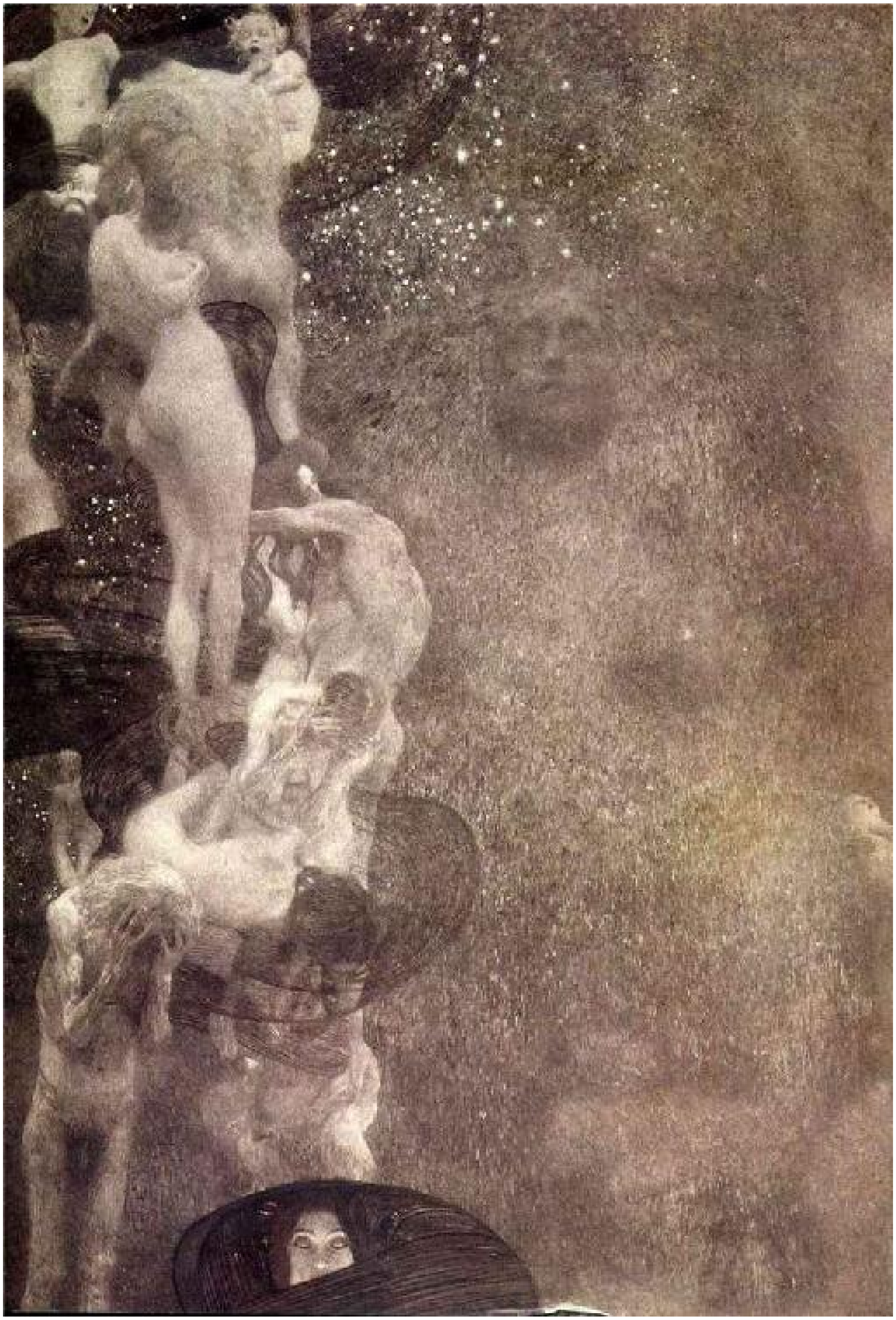
Medicine, detail showing Hygieia

Date 1907
University of Vienna Ceiling Painting
Destroyed



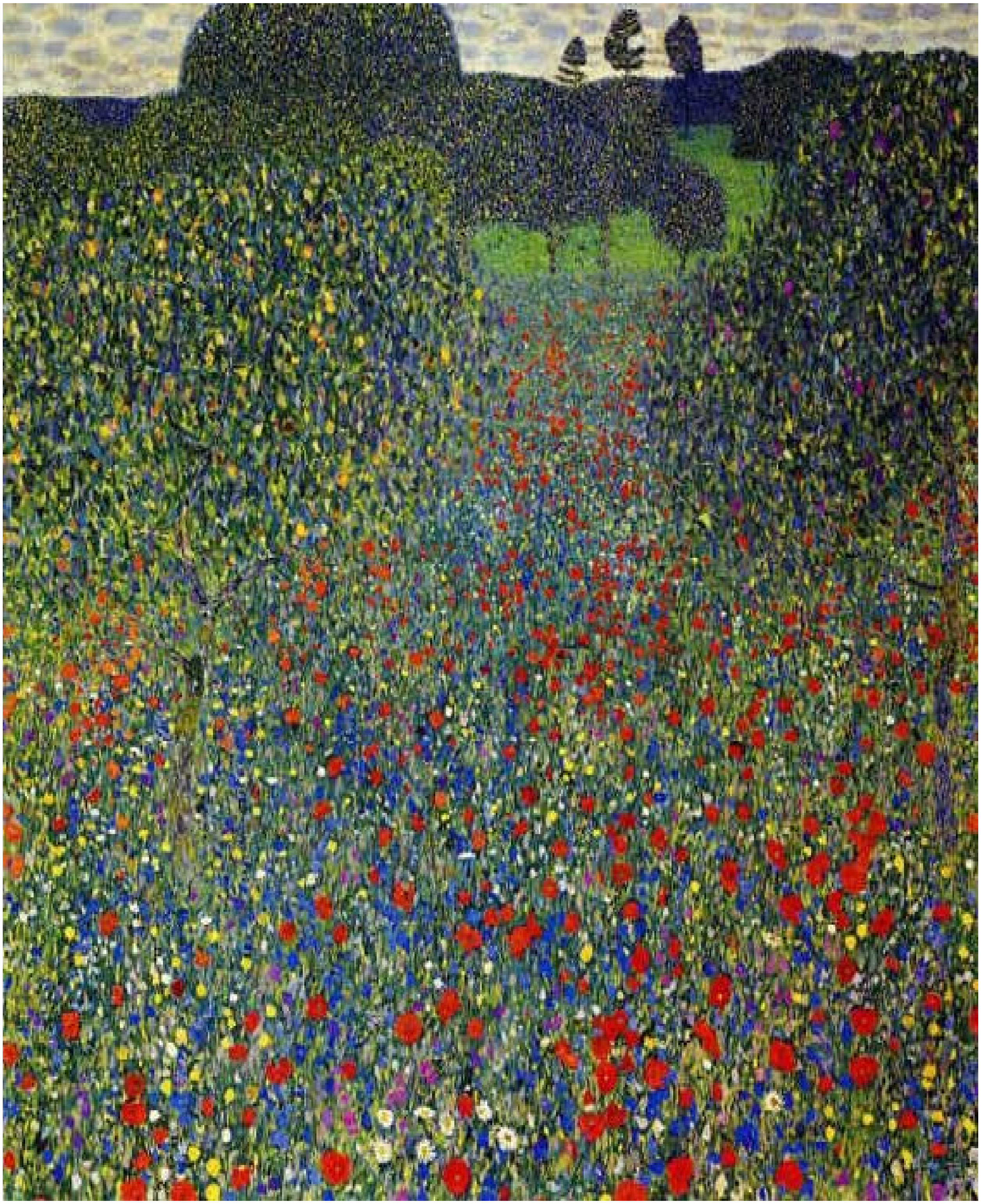
Philosophy

Date 1907
430 x 300 cm
University of Vienna Ceiling Painting
Destroyed



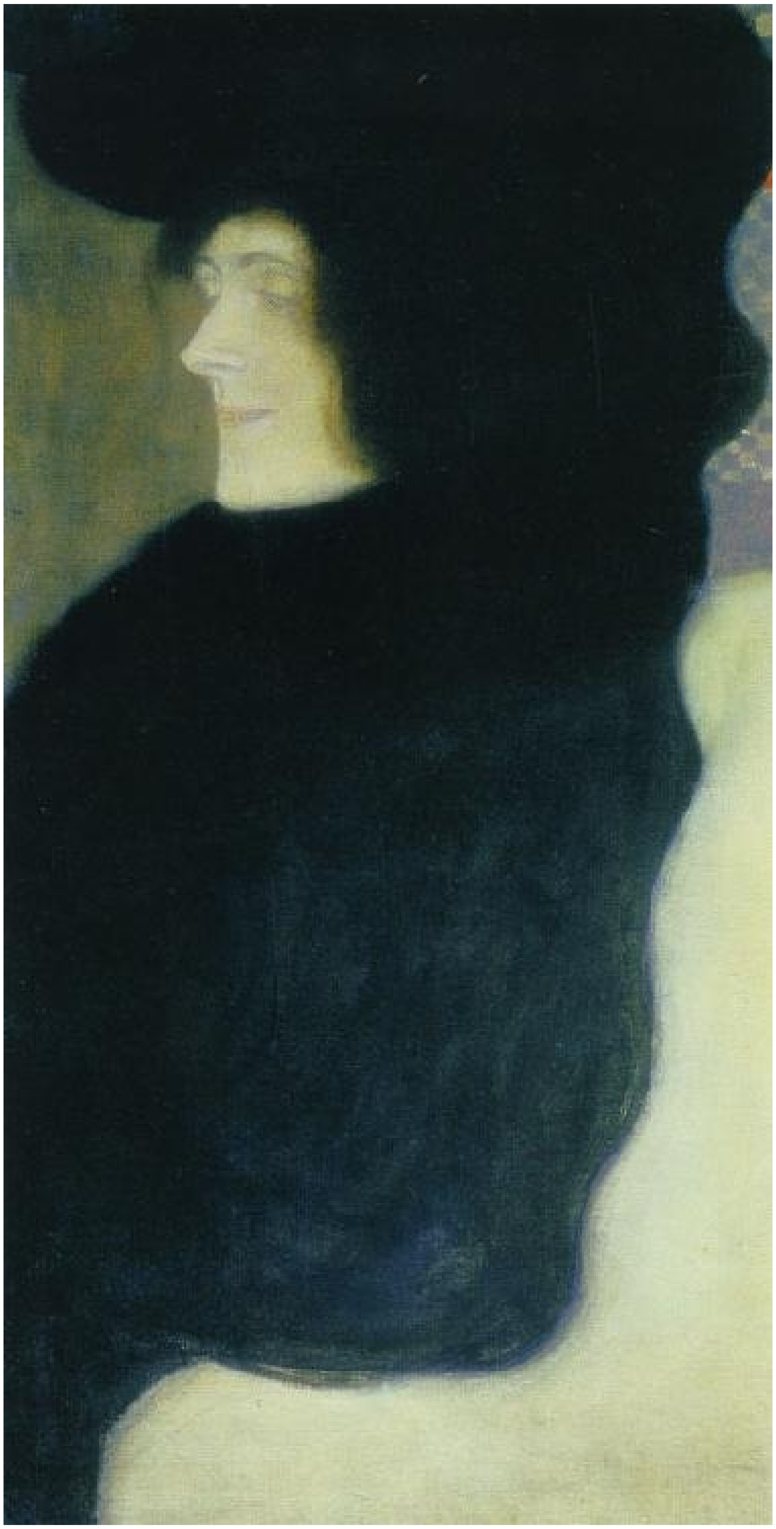
Poppy Field

Date 1907
110 x 110 cm
The Österreichische Galerie Belvedere, Vienna, Austria



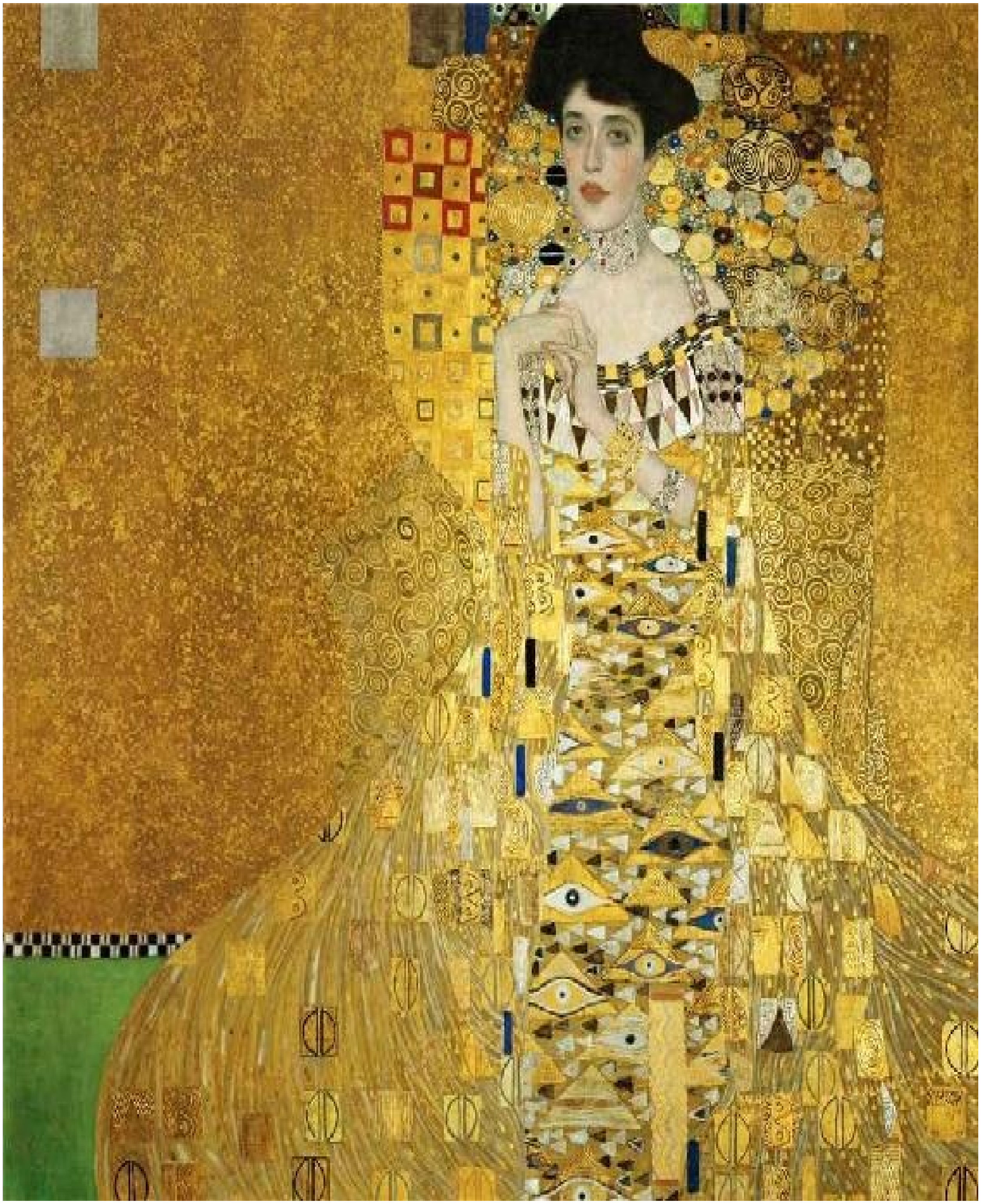
Pale Face

Date 1907-08
80 x 40 cm
Private collection



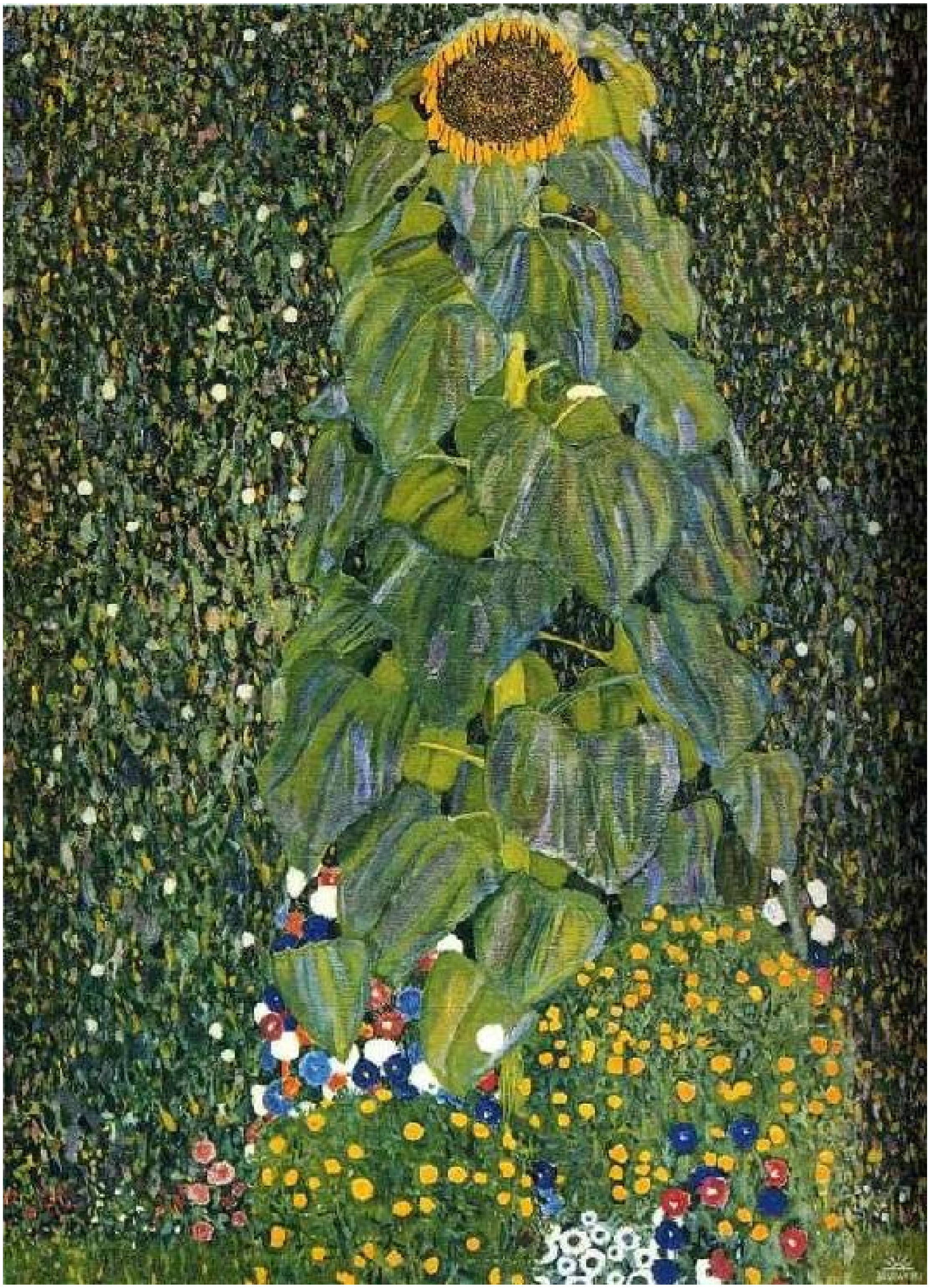
Portrait of Adele Bloch-Bauer I

Date 1907
138 x 138 cm
Private Collection



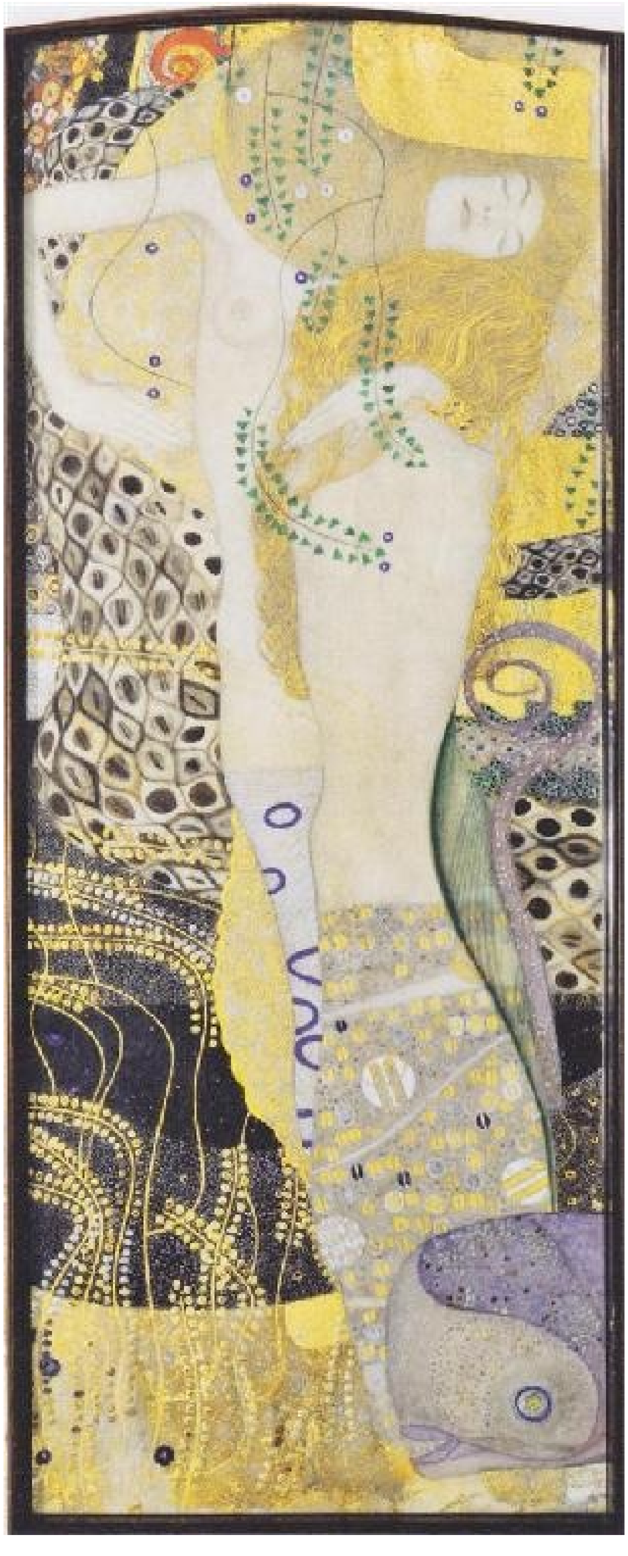
The Sunflower

Date 1907
110 x 110 cm
Private Collection



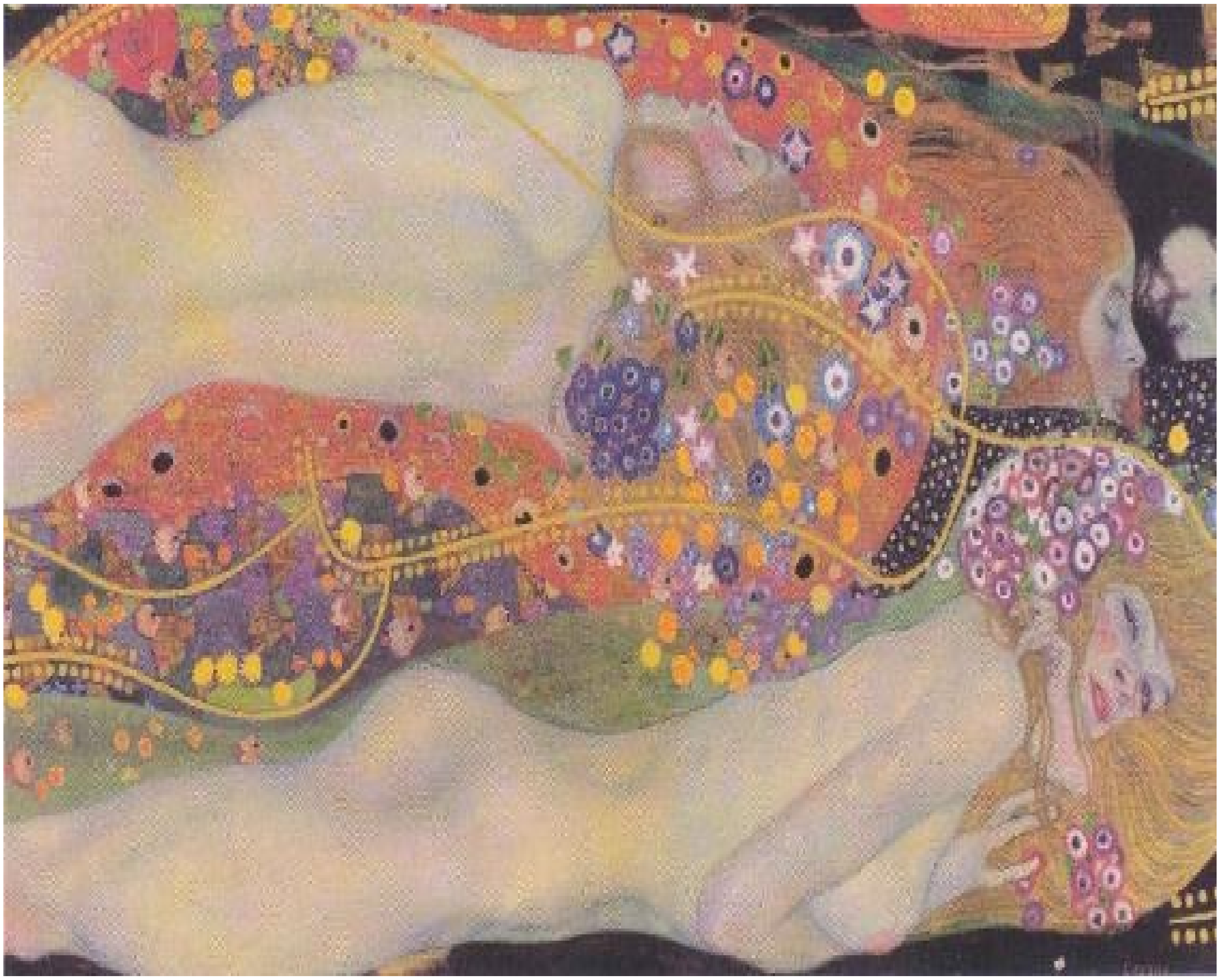
Watersnakes I

Date 1907
50 x 20 cm
The Österreichische Galerie Belvedere, Vienna, Austria



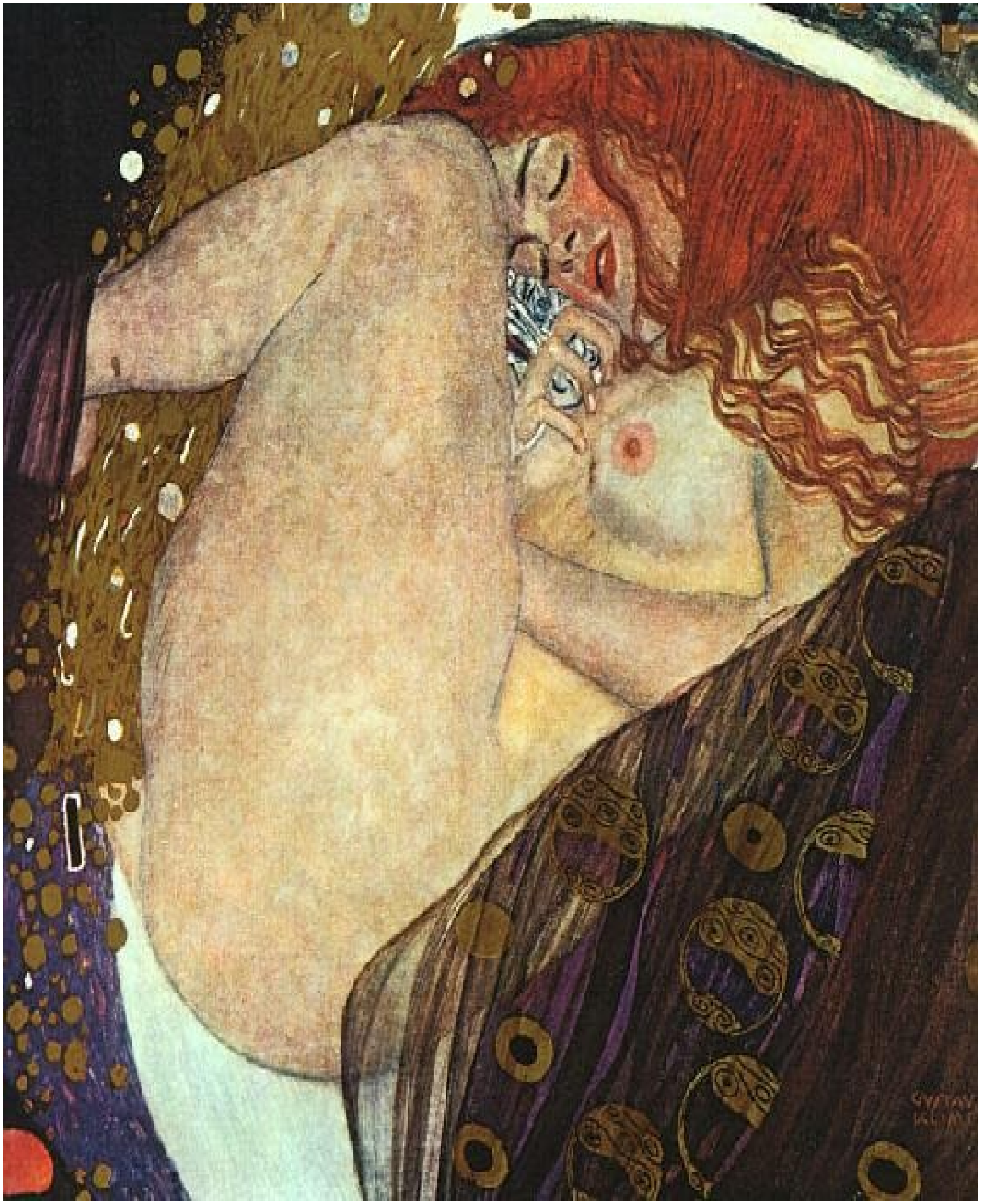
Water Snakes II

Date 1907
80 x 145 cm
Private Collection



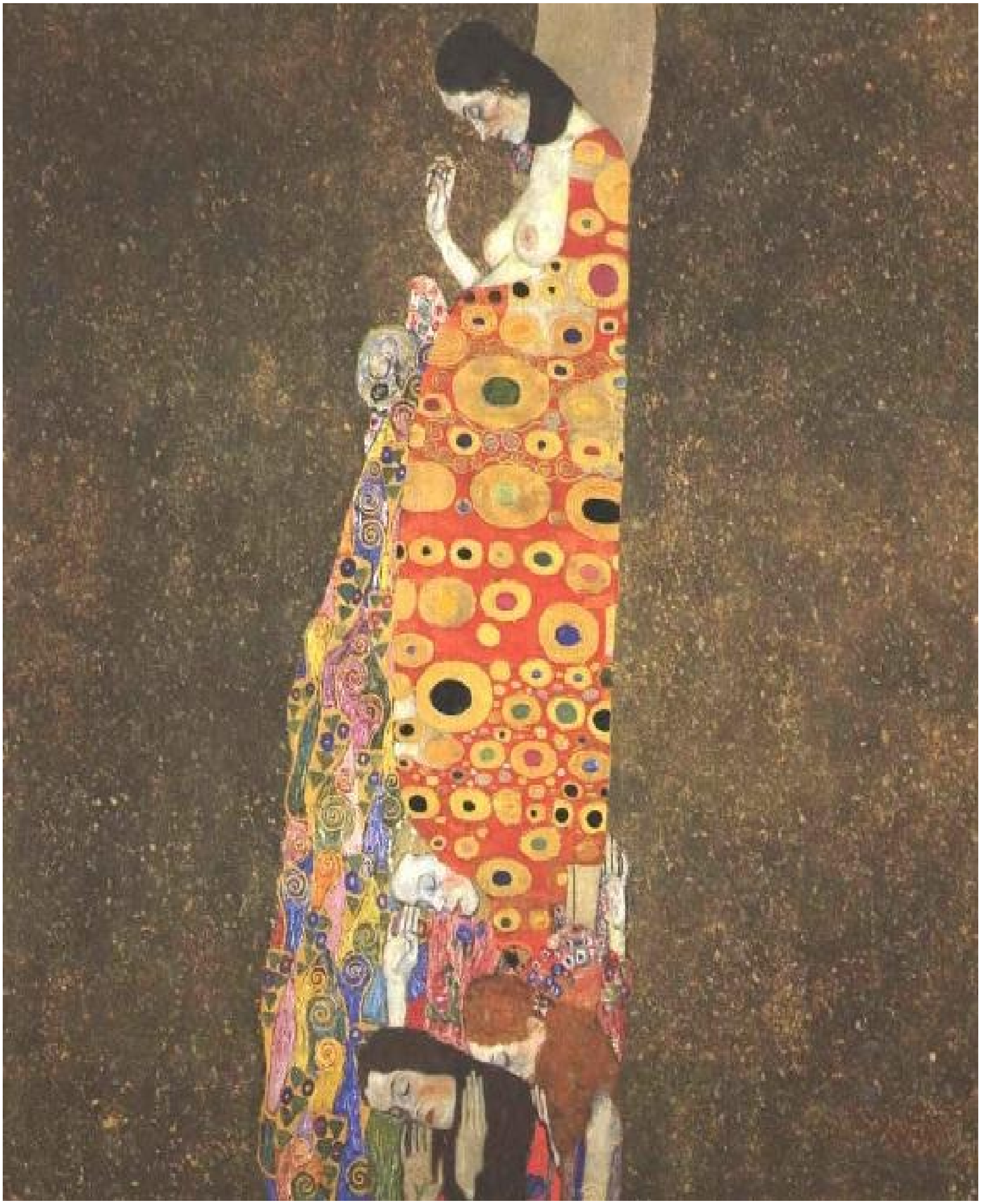
Danae

Date 1908
77 x 83 cm
Galerie Wurthle, Vienna, Austria



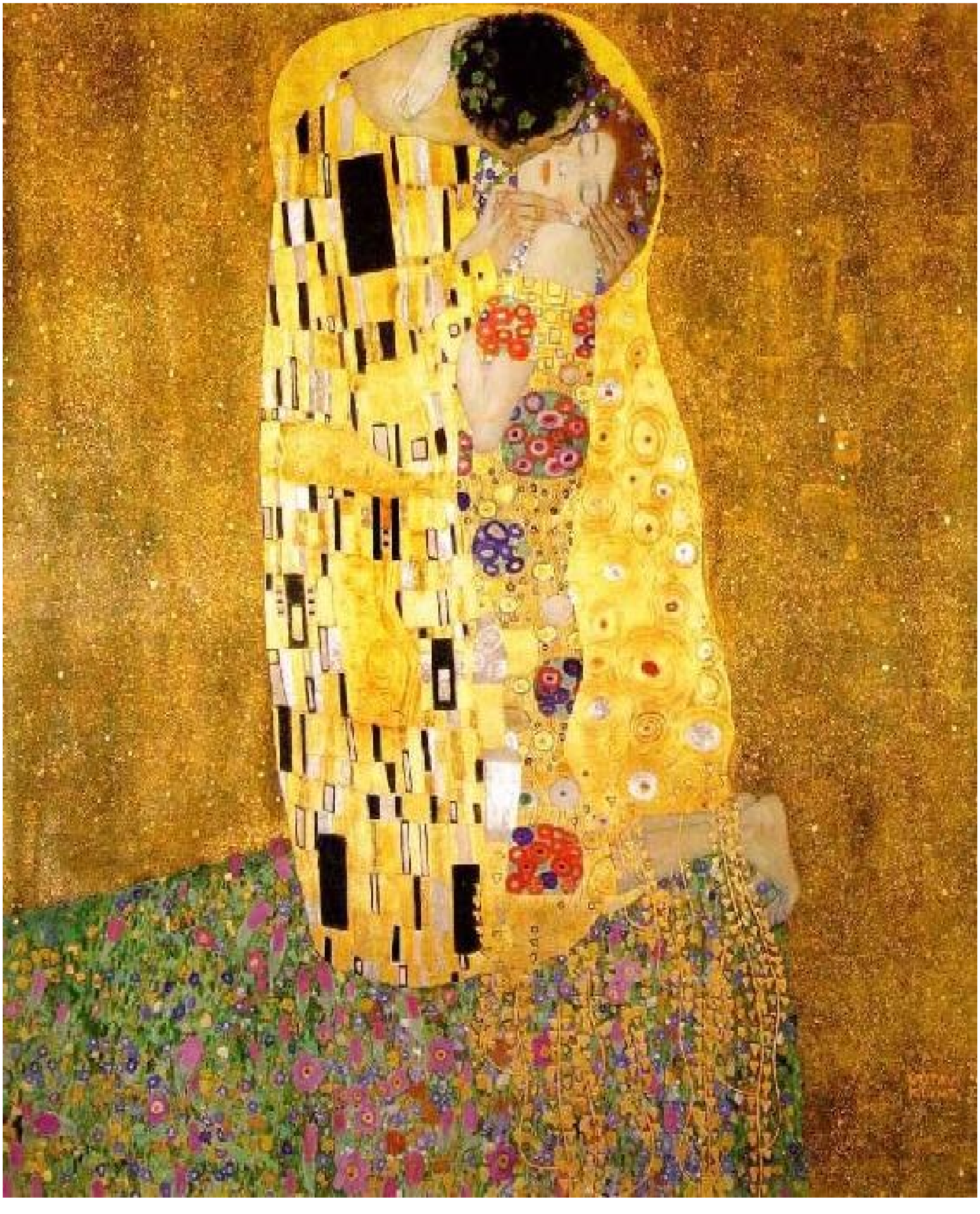
Hope II

Date 1908
110.5 x 110.5 cm
Museum of Modern Art, New York, USA



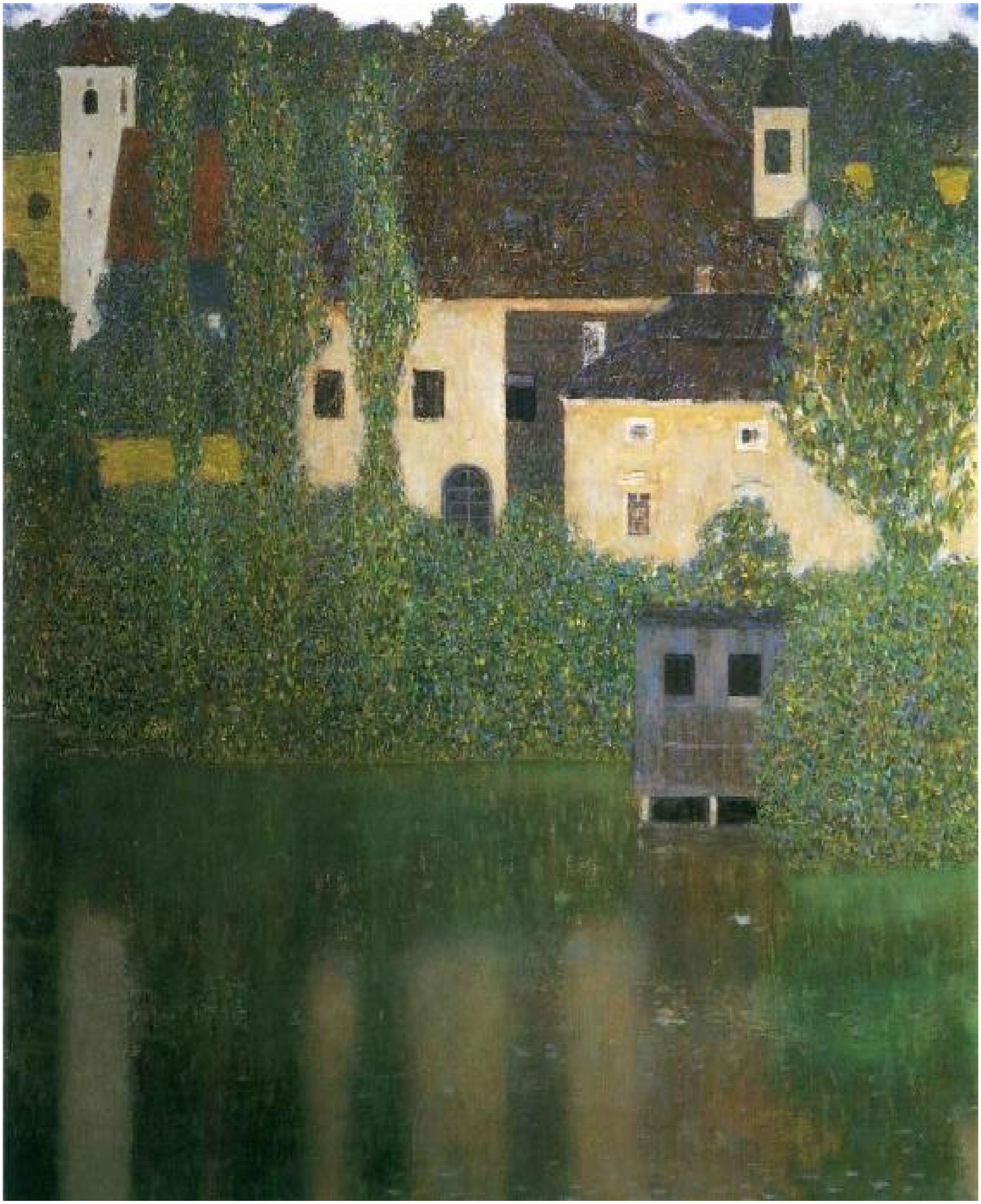
The Kiss

Date 1908
180 x 180 cm
The Österreichische Galerie Belvedere, Vienna, Austria



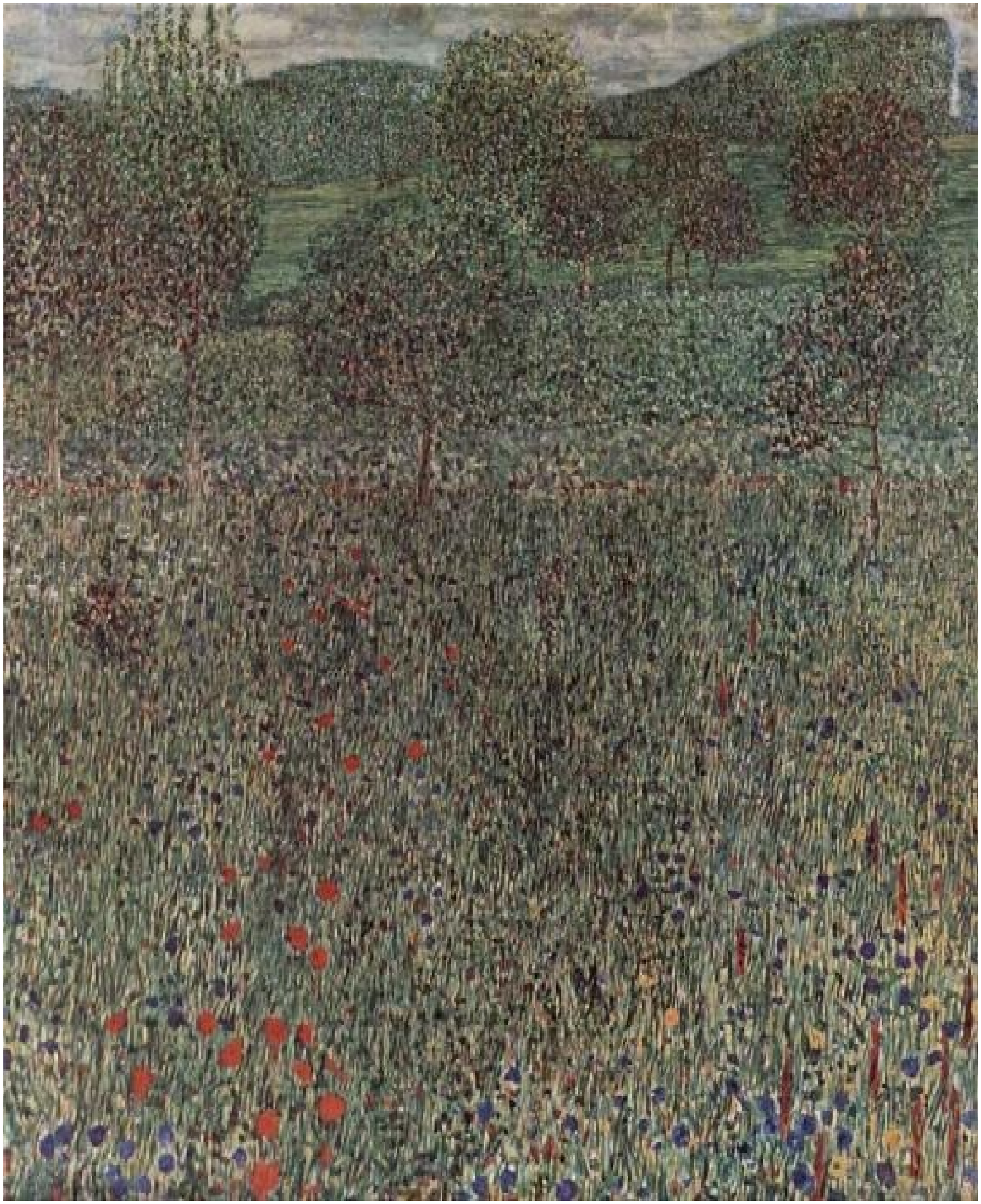
Water Castle

Date 1908
110 x 110 cm



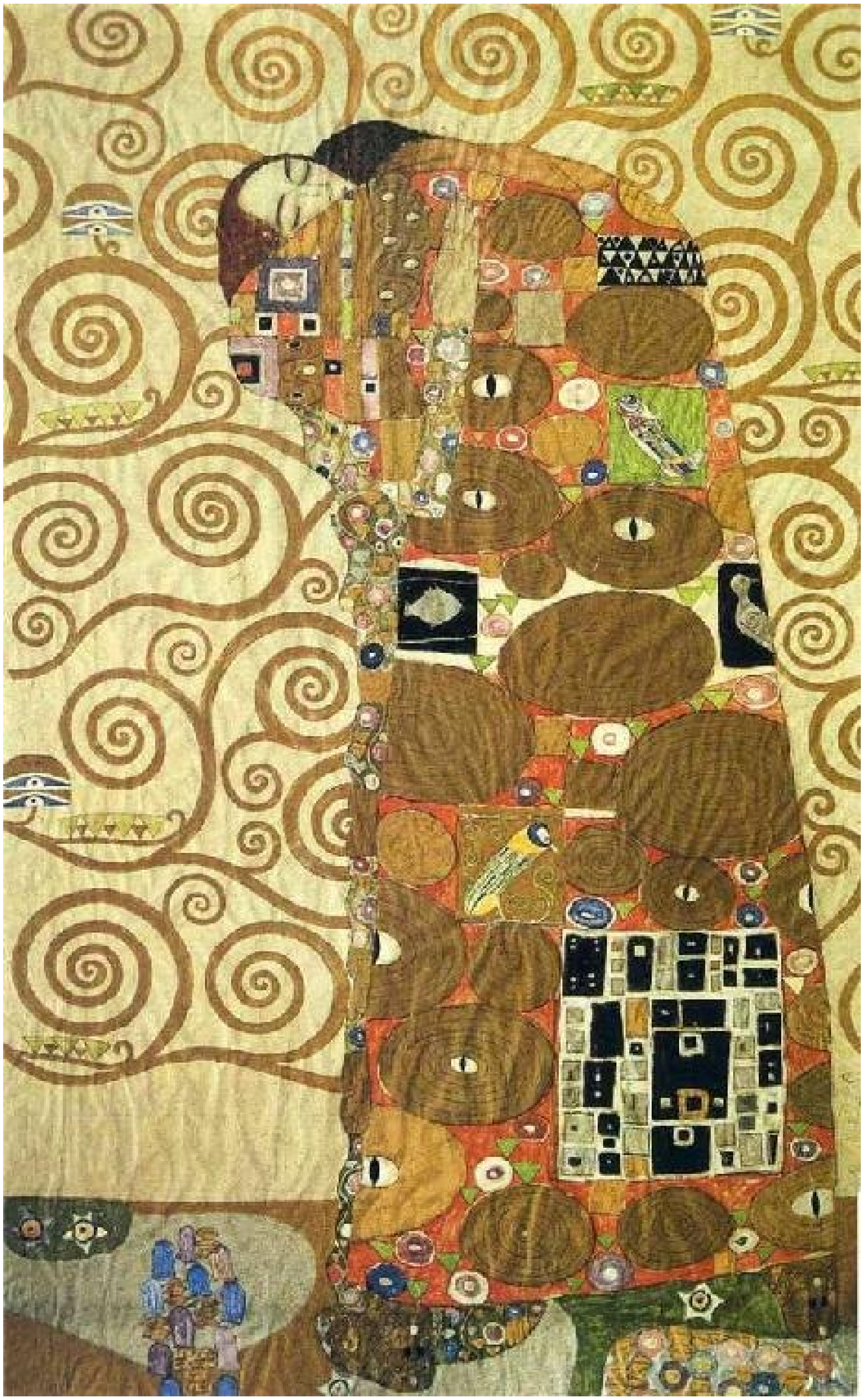
Blooming field

Date 1909
100.5 x 100.5 cm



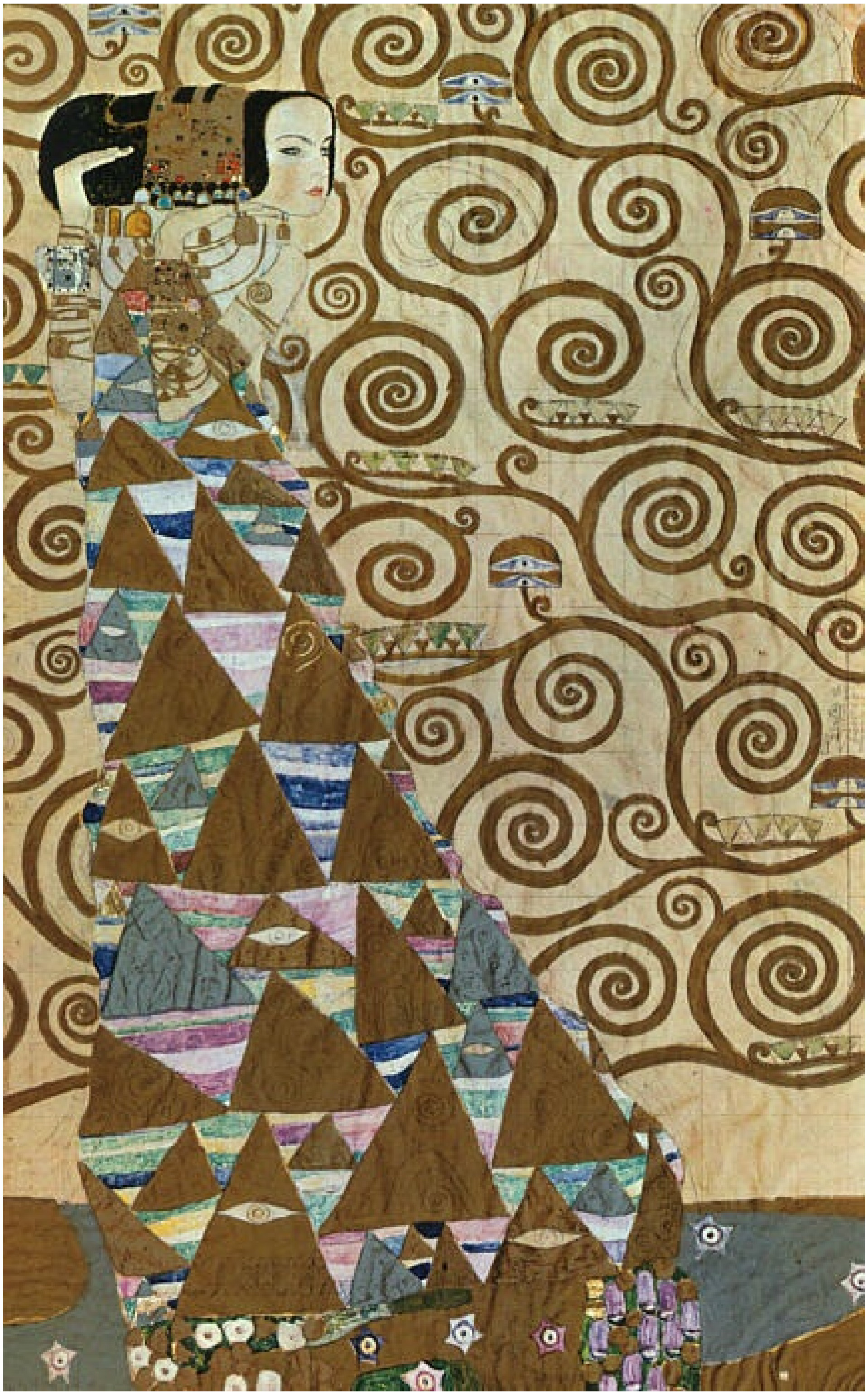
Fulfilment

Cartoon for the Frieze of the Villa Stoclet in Brussels
Date 1909
194.6 x 120.3 cm
Austrian Museum of Applied Arts, Vienna, Austria



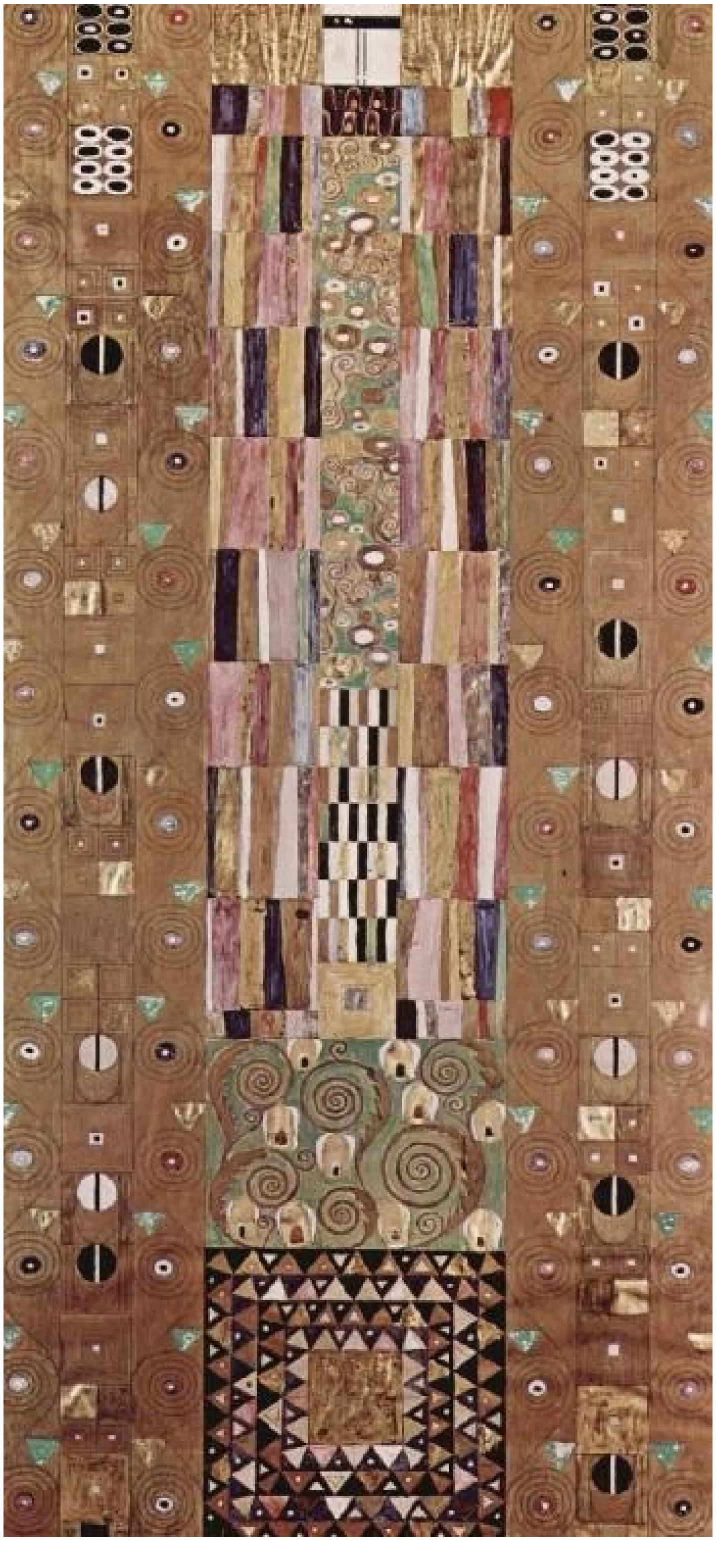
Expectation

Date 1909
193.5 x 115 cm
Austrian Museum of Applied Arts, Vienna, Austria



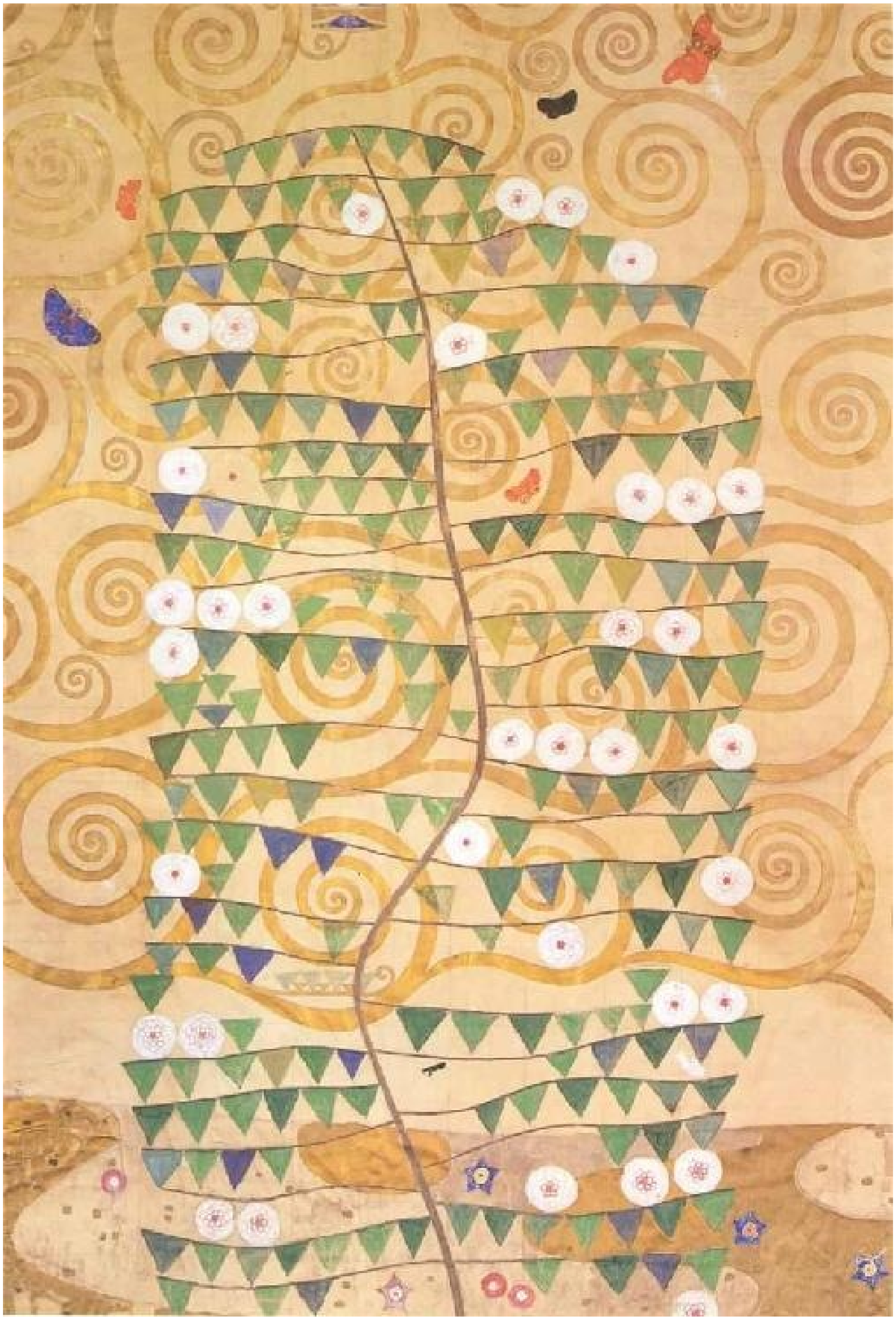
Design for the Stocletfries

Date 1909
197 × 91 cm
Österreichisches Museum für angewandte Kunst



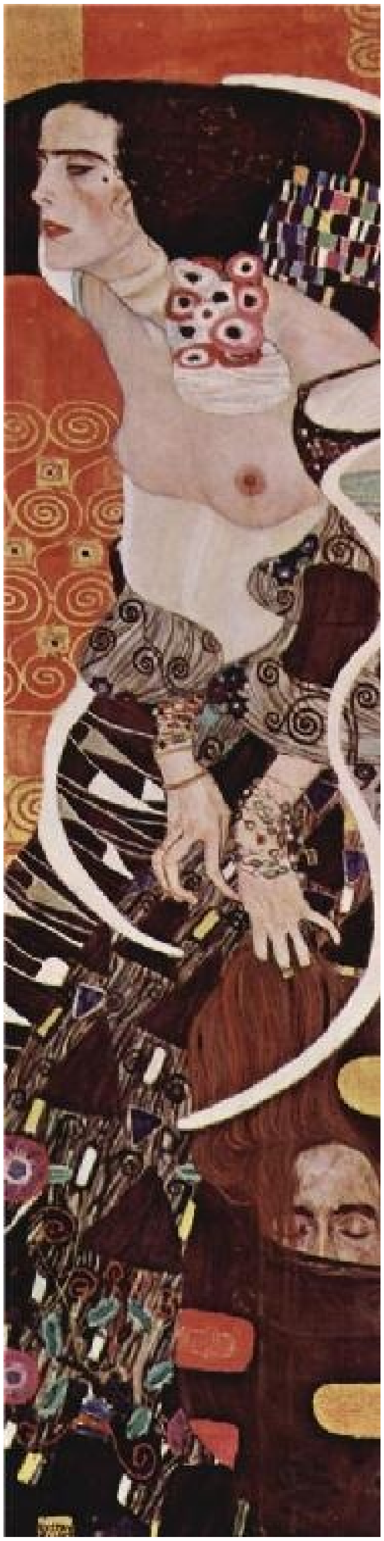
The Tree of Life (right)

Cartoon for the frieze of the Villa Stoclet in Brussels
Date 1909
197.7 x 105.4 cm
Austrian Museum of Applied Arts, Vienna, Austria



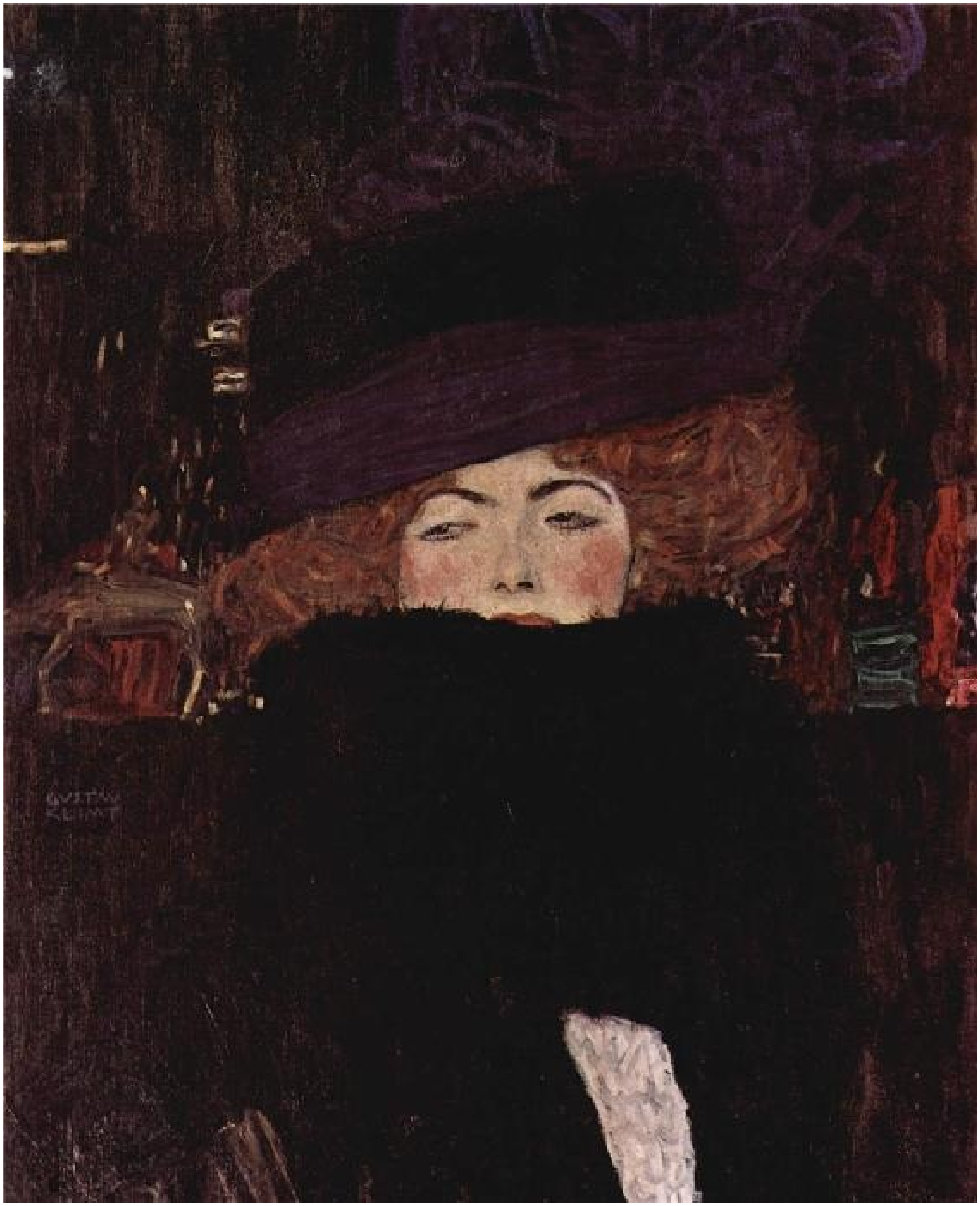
Judith II (Salome)

Date 1909
178 x 46 cm
Galleria d’Arte Moderna, Venice, Italy



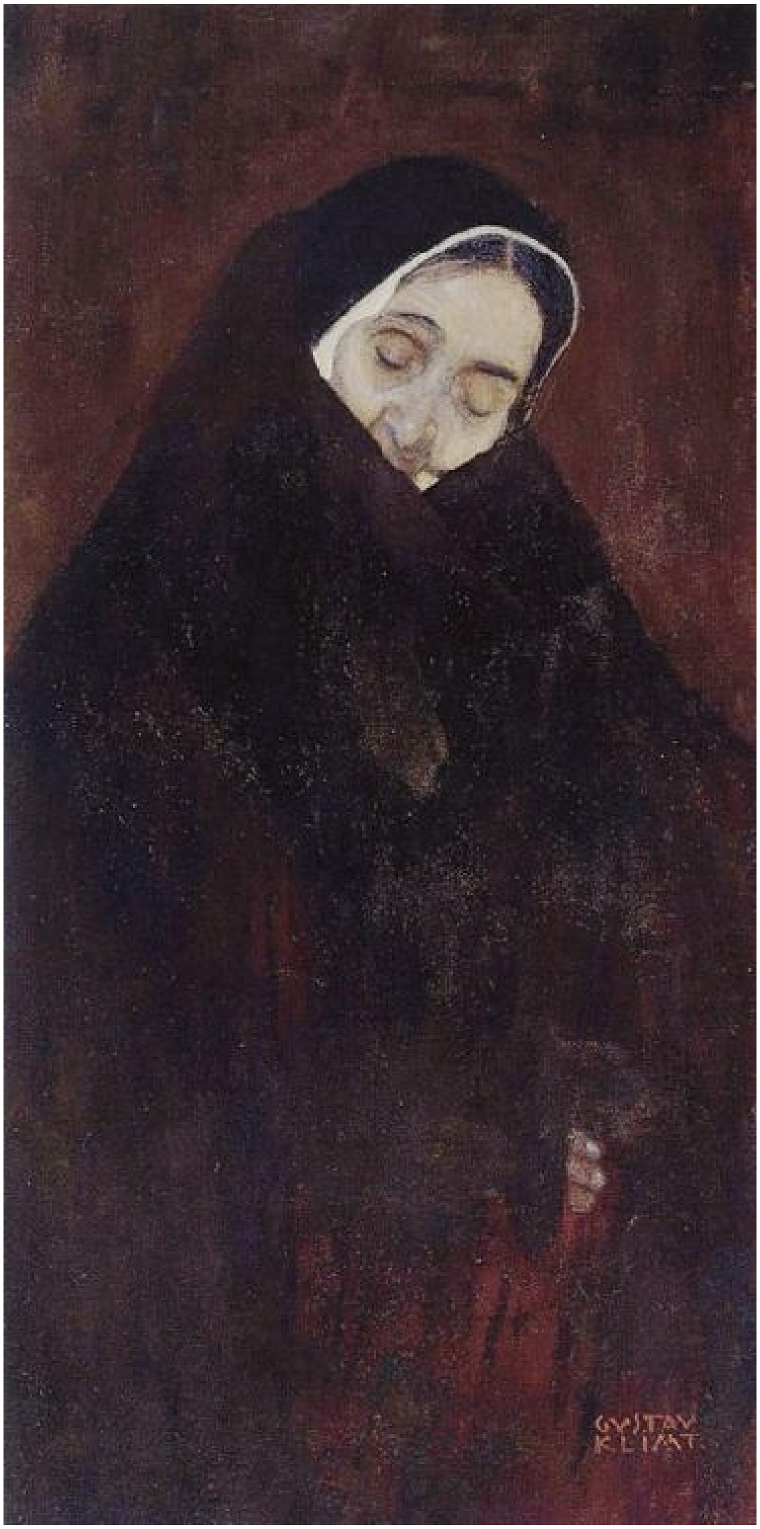
Lady with Hat and Featherboa

Date 1909
69 x 55 cm
The Österreichische Galerie Belvedere, Vienna, Austria


GUSTAV
KLIMT

Old Woman

Date 1909
95.3 x 47 cm
Private Collection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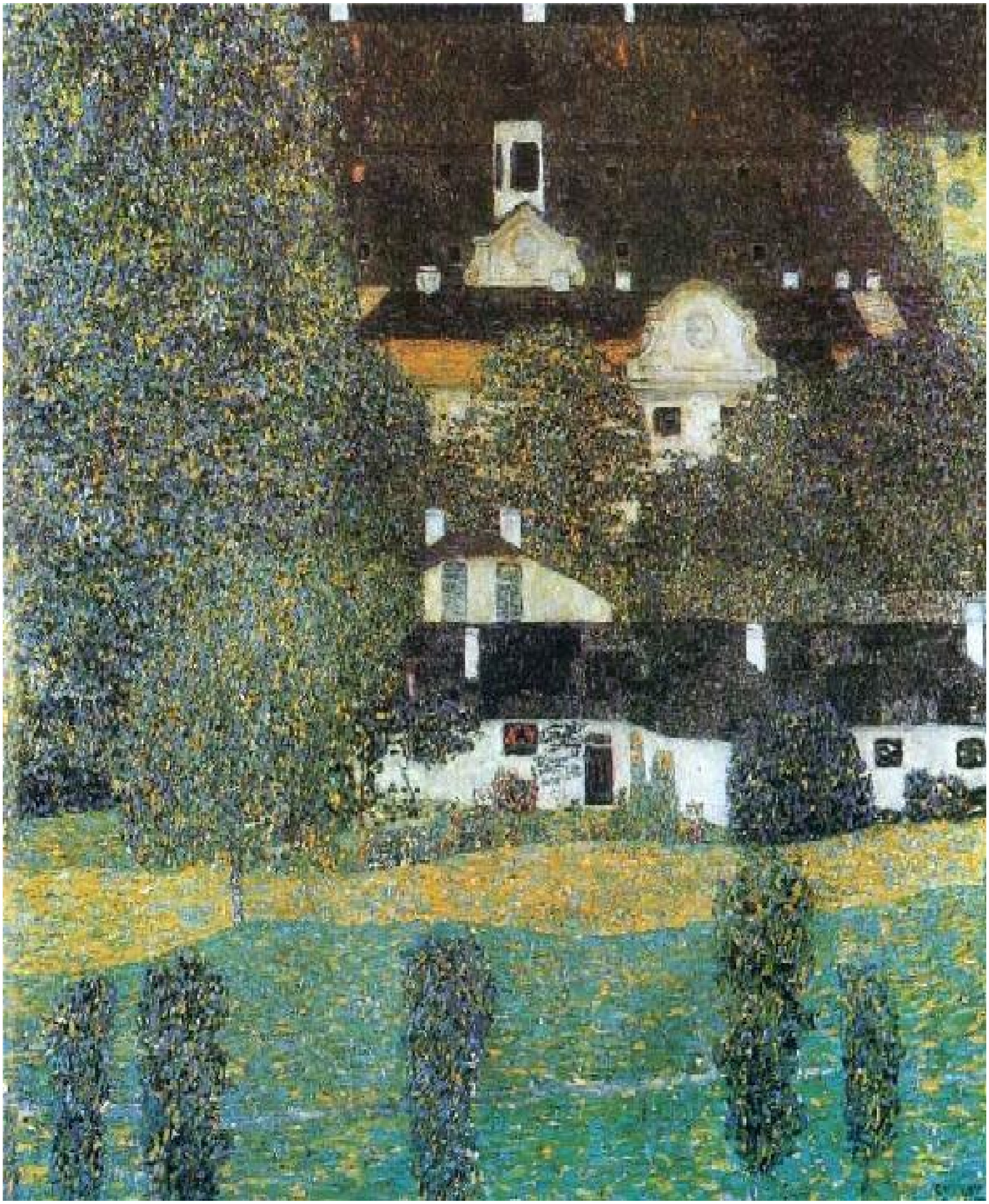
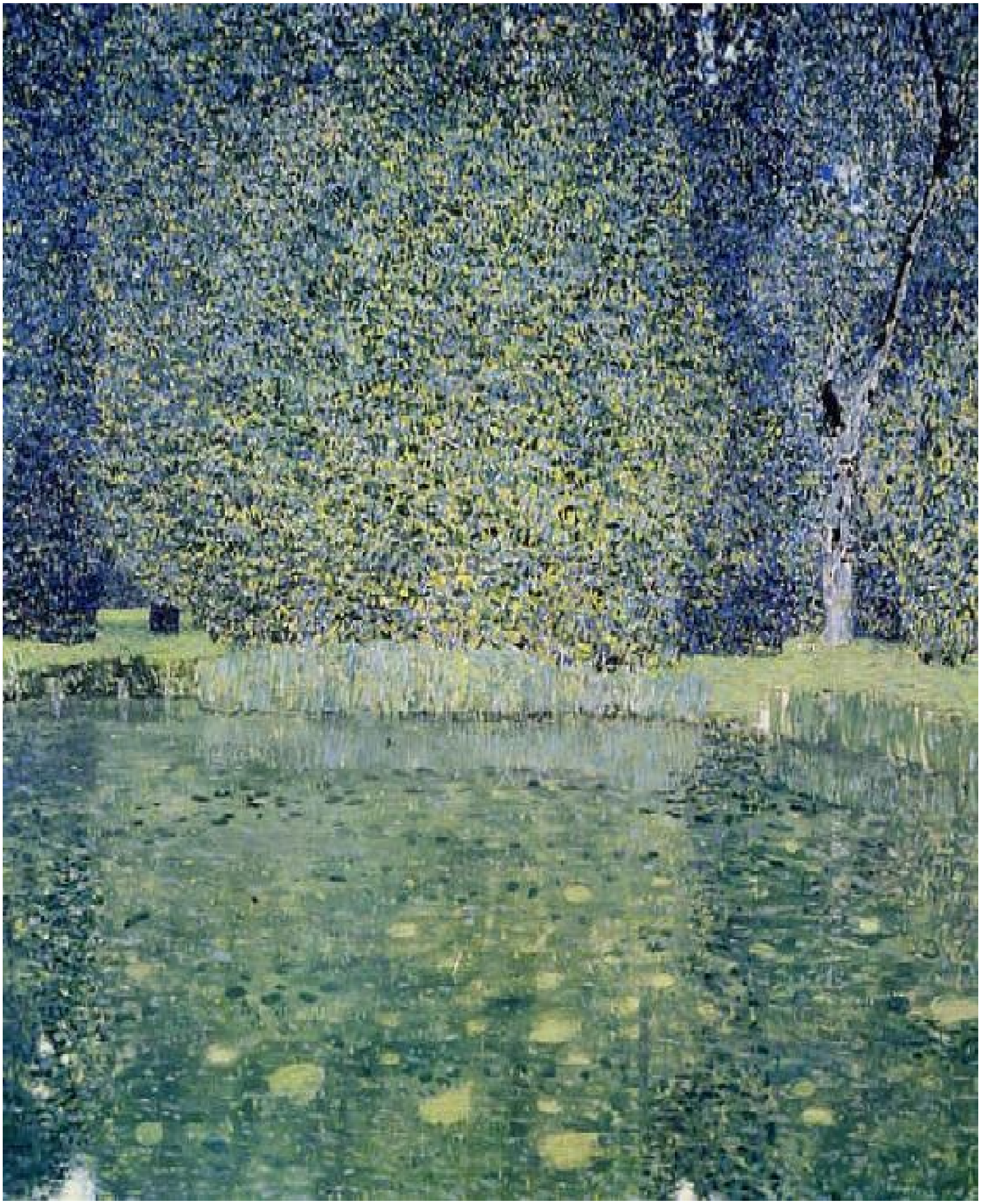
Schloss Kammer am Attersee, II

Date 1909
110 x 110 cm



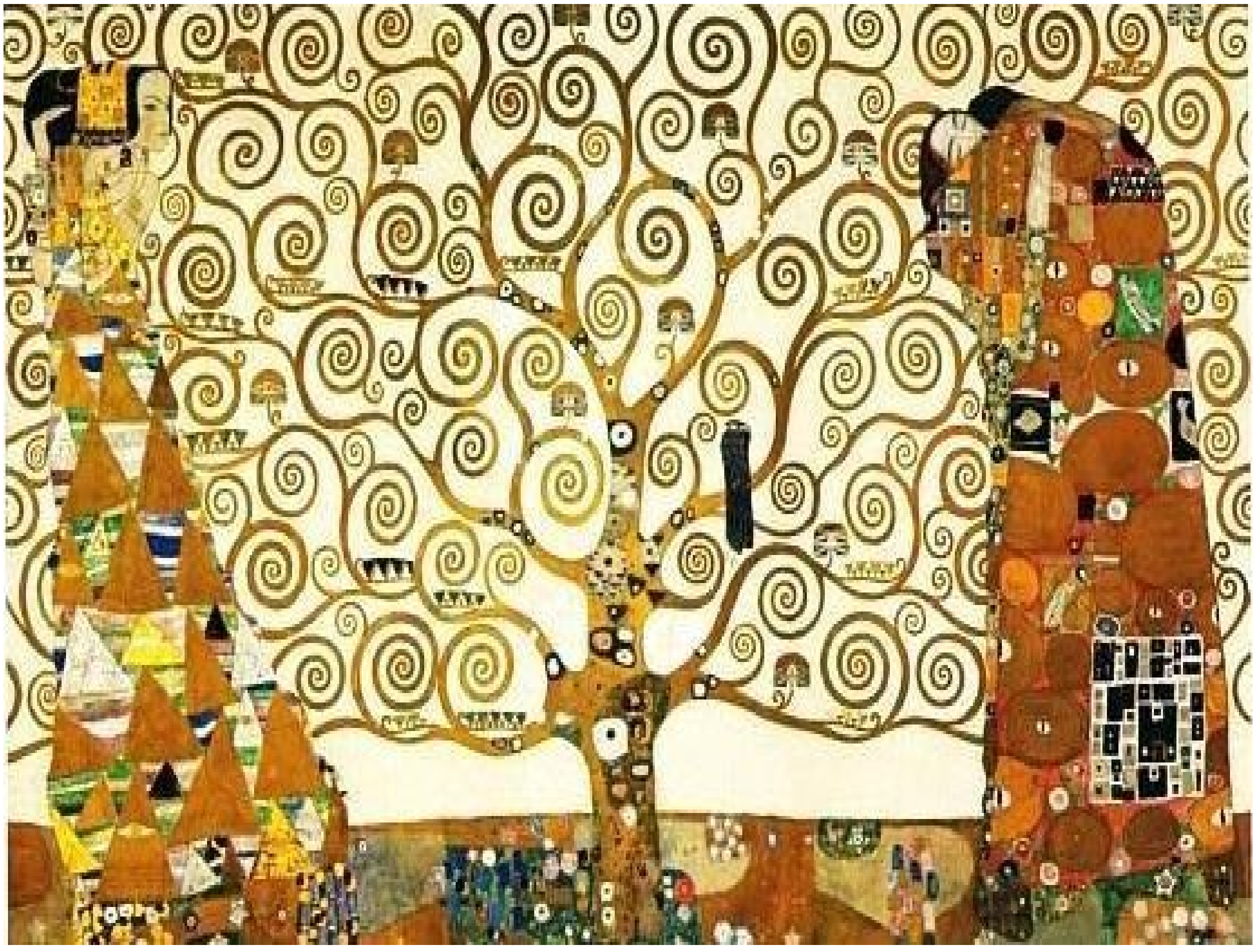
Pond of Schloss Kammer on the Attersee

Date c. 1910
110 x 110 cm
Unsigned, undated
Private collection



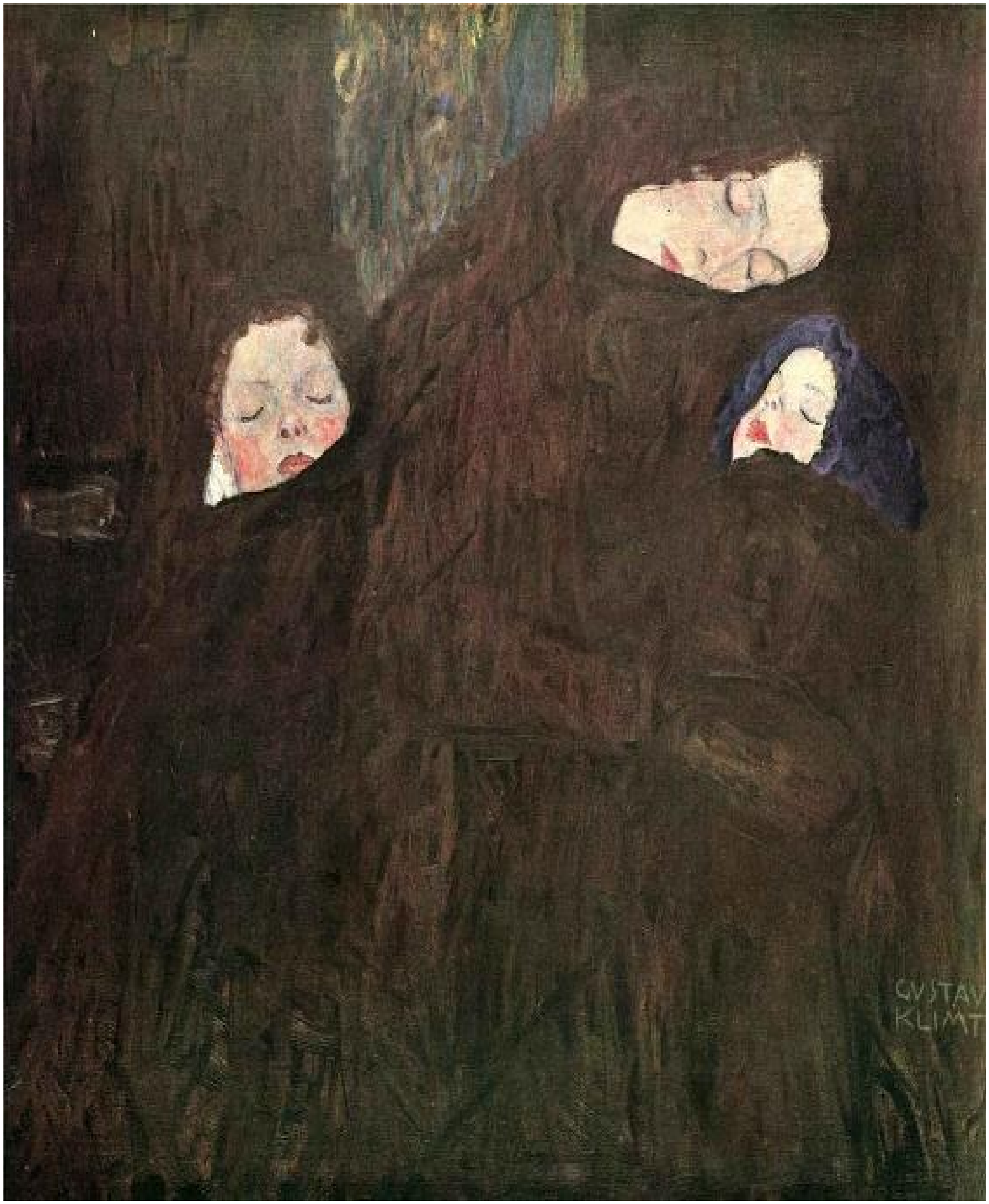
The Tree of Life, Stoclet Frieze

Date c.1909
Austrian Museum of Applied Arts, Vienna, Austria



Mother with Children

Date c.1910
Private Collection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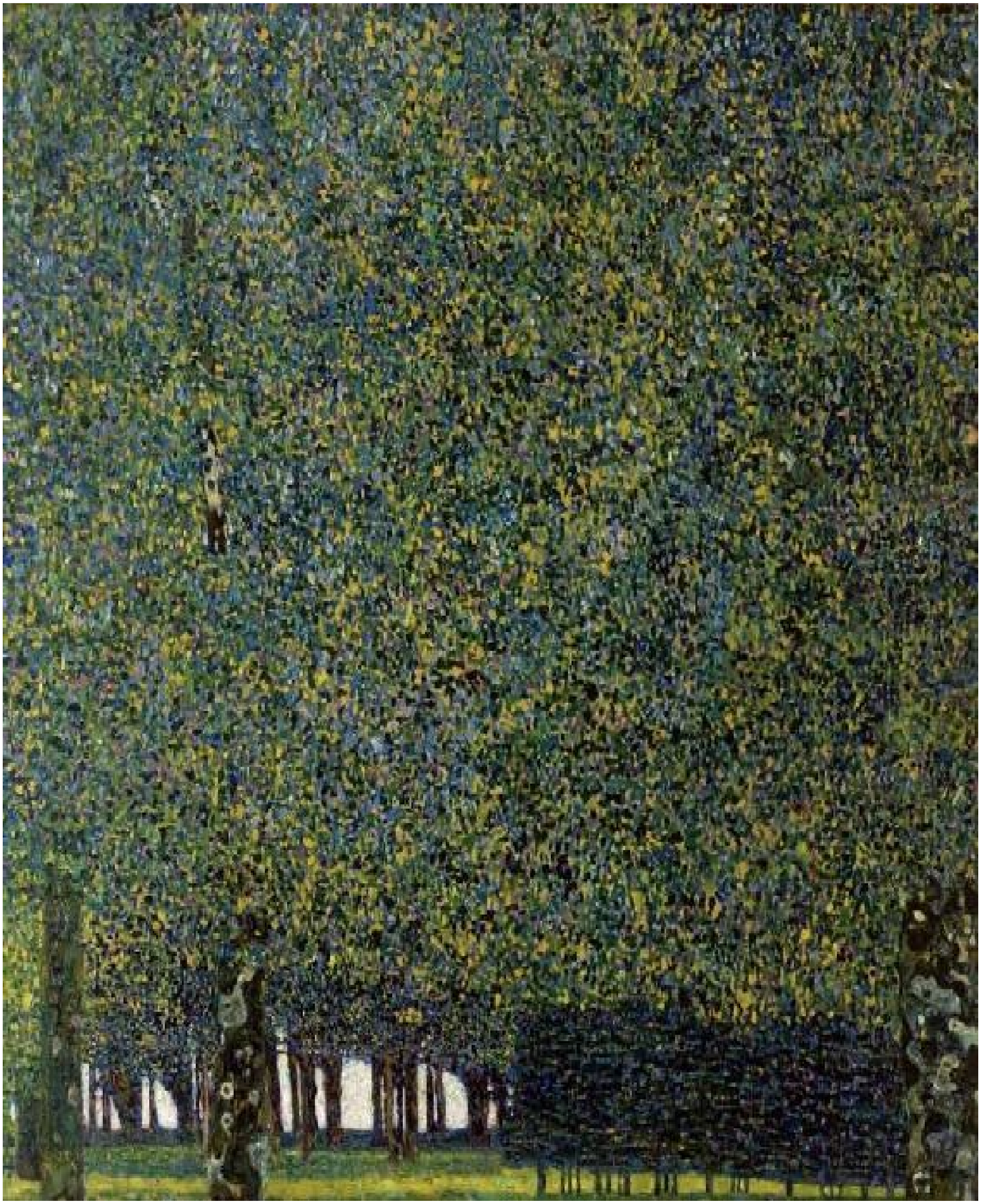
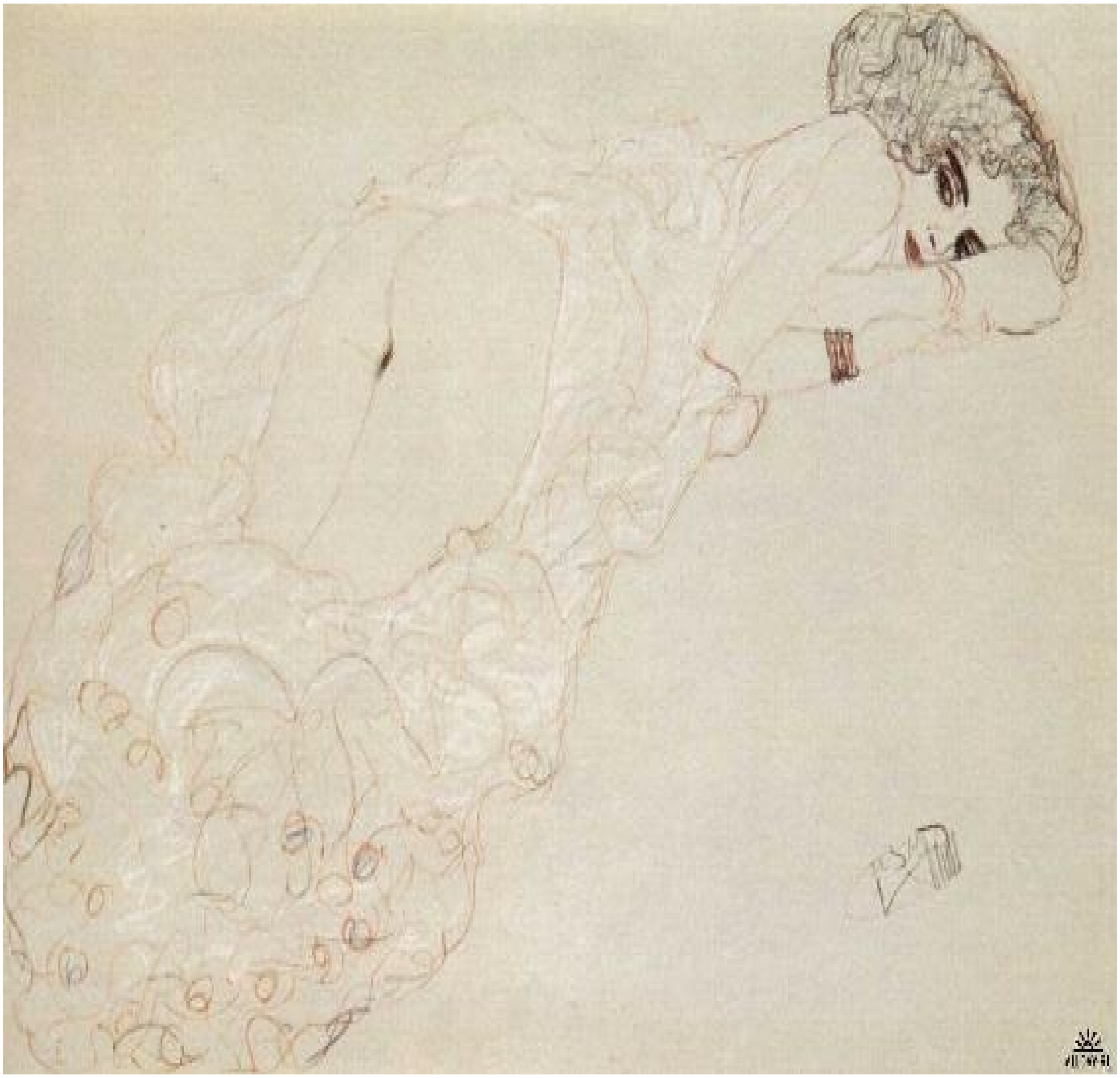
Park

Date 1910
110.5 x 110.5 cm



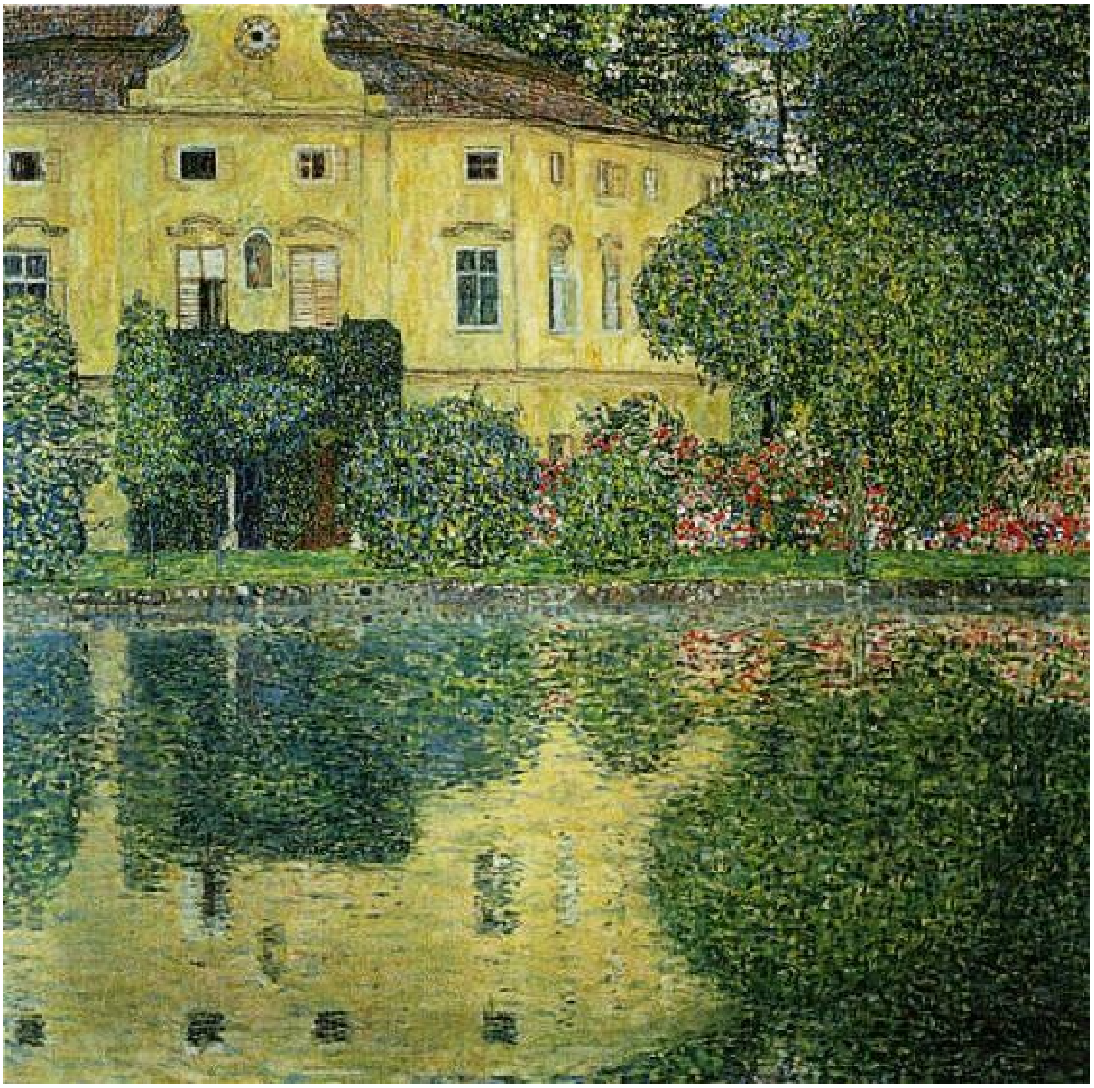
Reclining Nude Lying on Her Stomach and Facing Right

Date 1910
37 x 56 cm



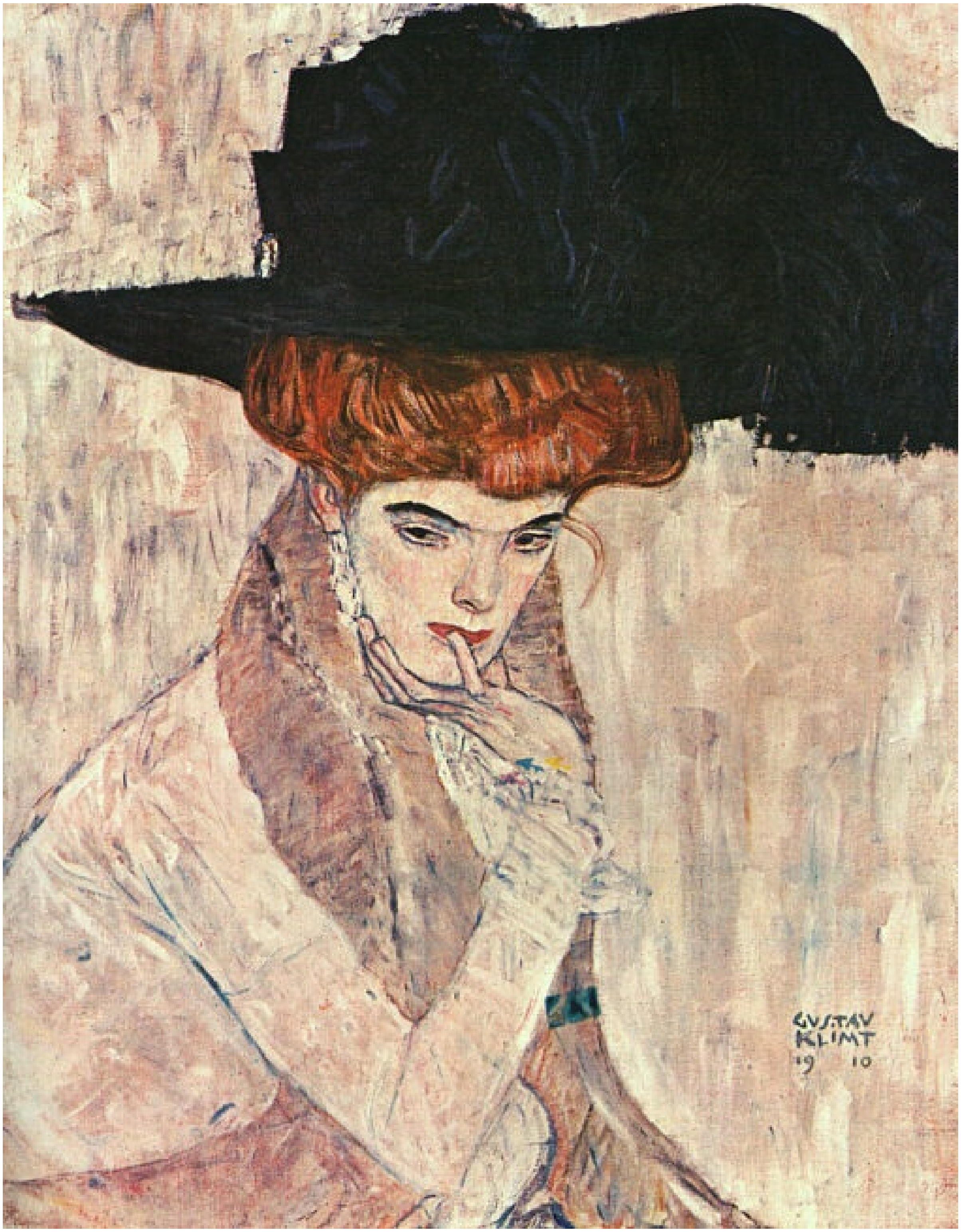
Schloss Kammer on the Attersee IV

Date 1910
110 x 110 cm



The Black Feather Hat

Date 1910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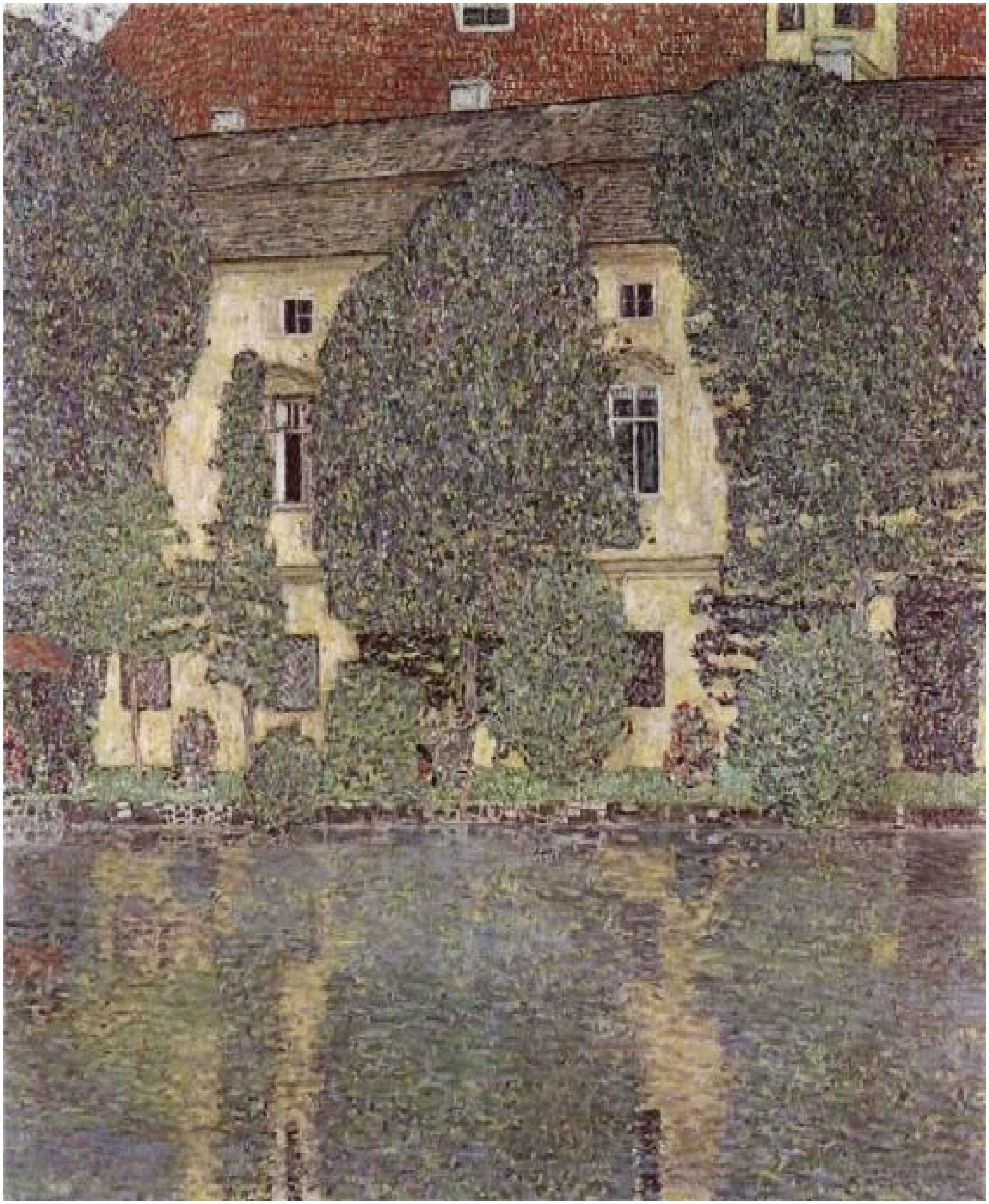
19 10

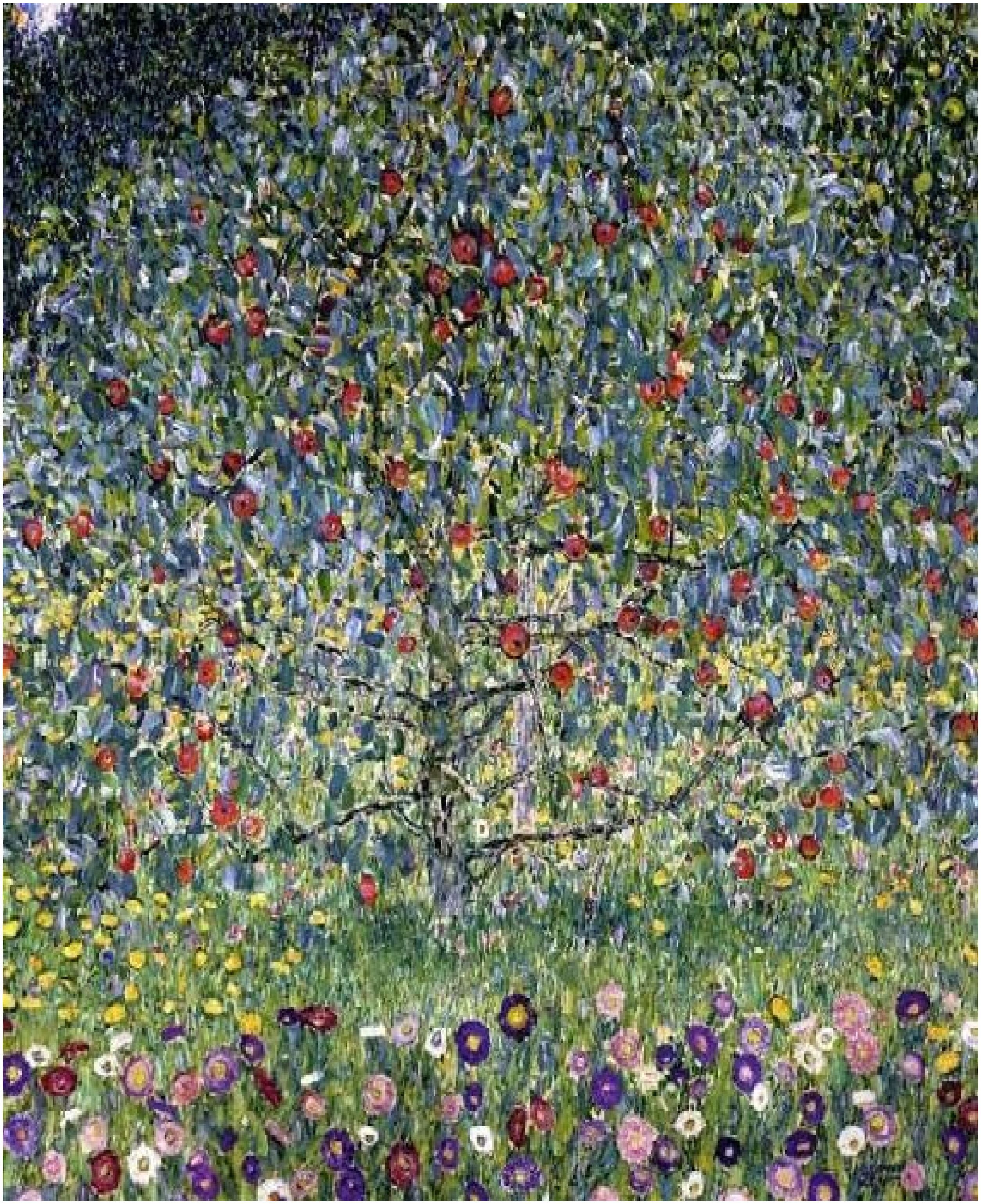
The Schloss Kammer on the Attersee, III

Date 1910
110 x 110 cm
The Österreichische Galerie Belvedere, Vienna, Austria



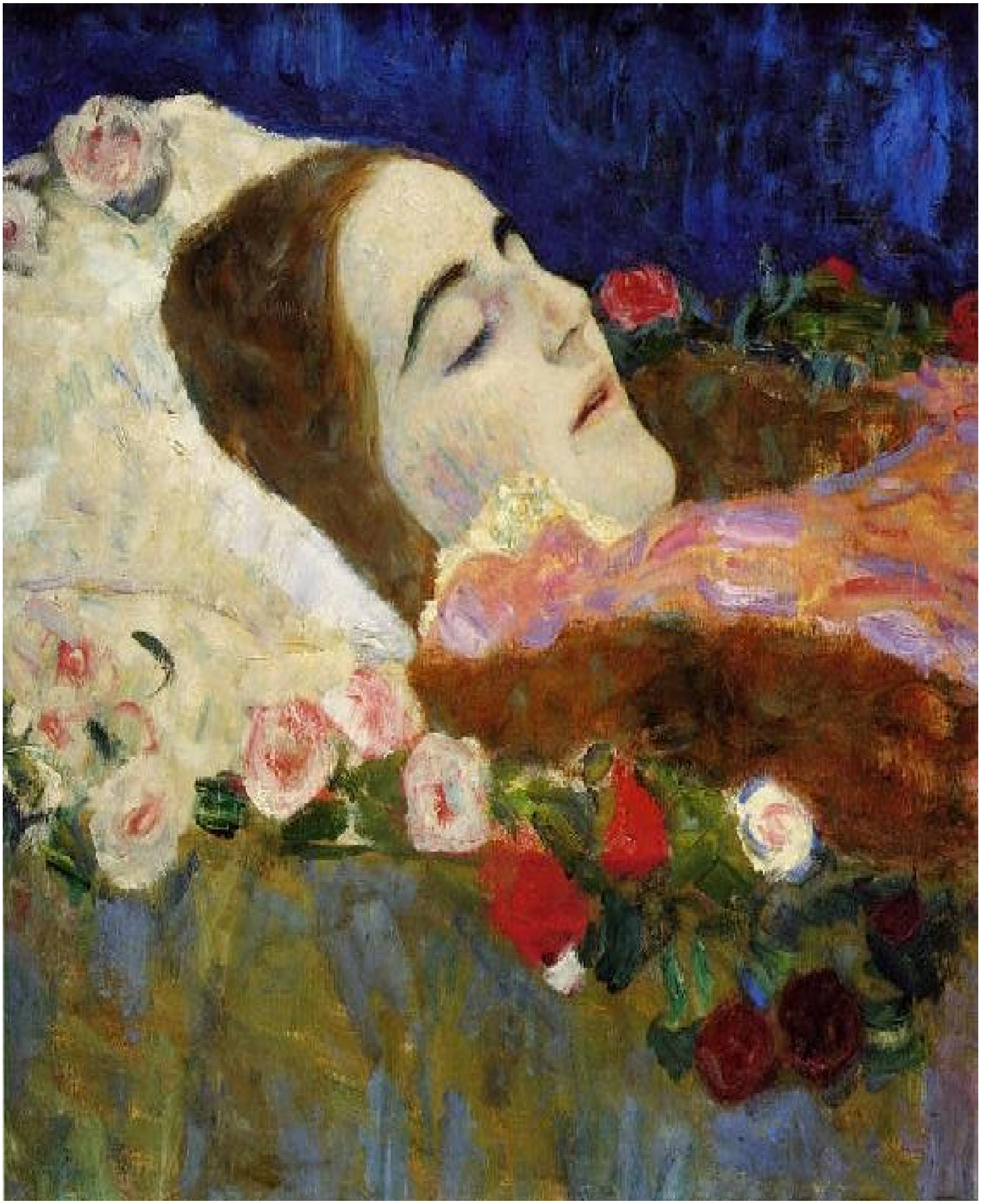
Apple Tree, I

Date c.1912
110 x 110 cm
Private Collection



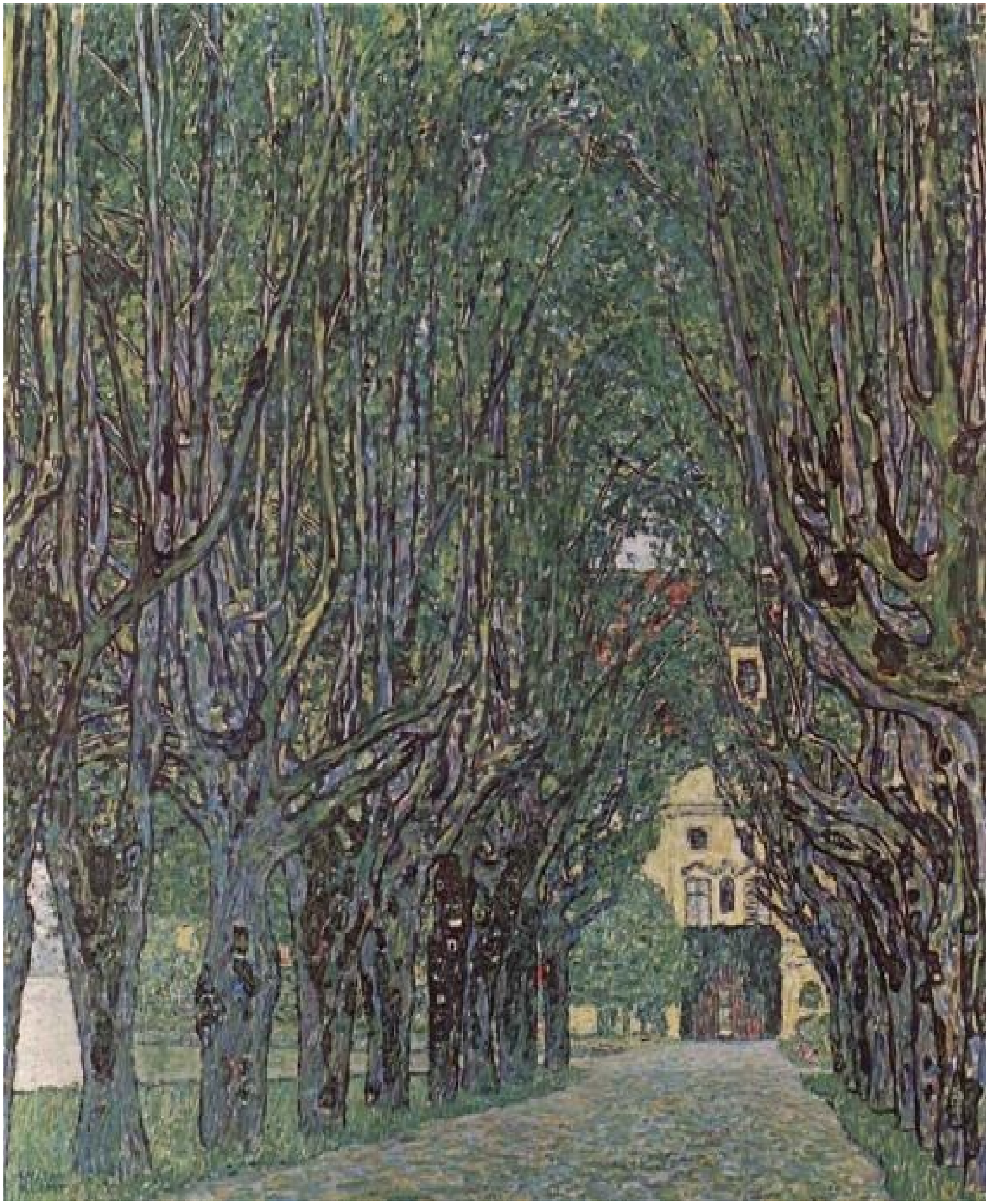
Ria Munk on Her Deathbed

Date 1912
50 x 50.5 cm
Richard Nagy, Dover Street Gallery, London



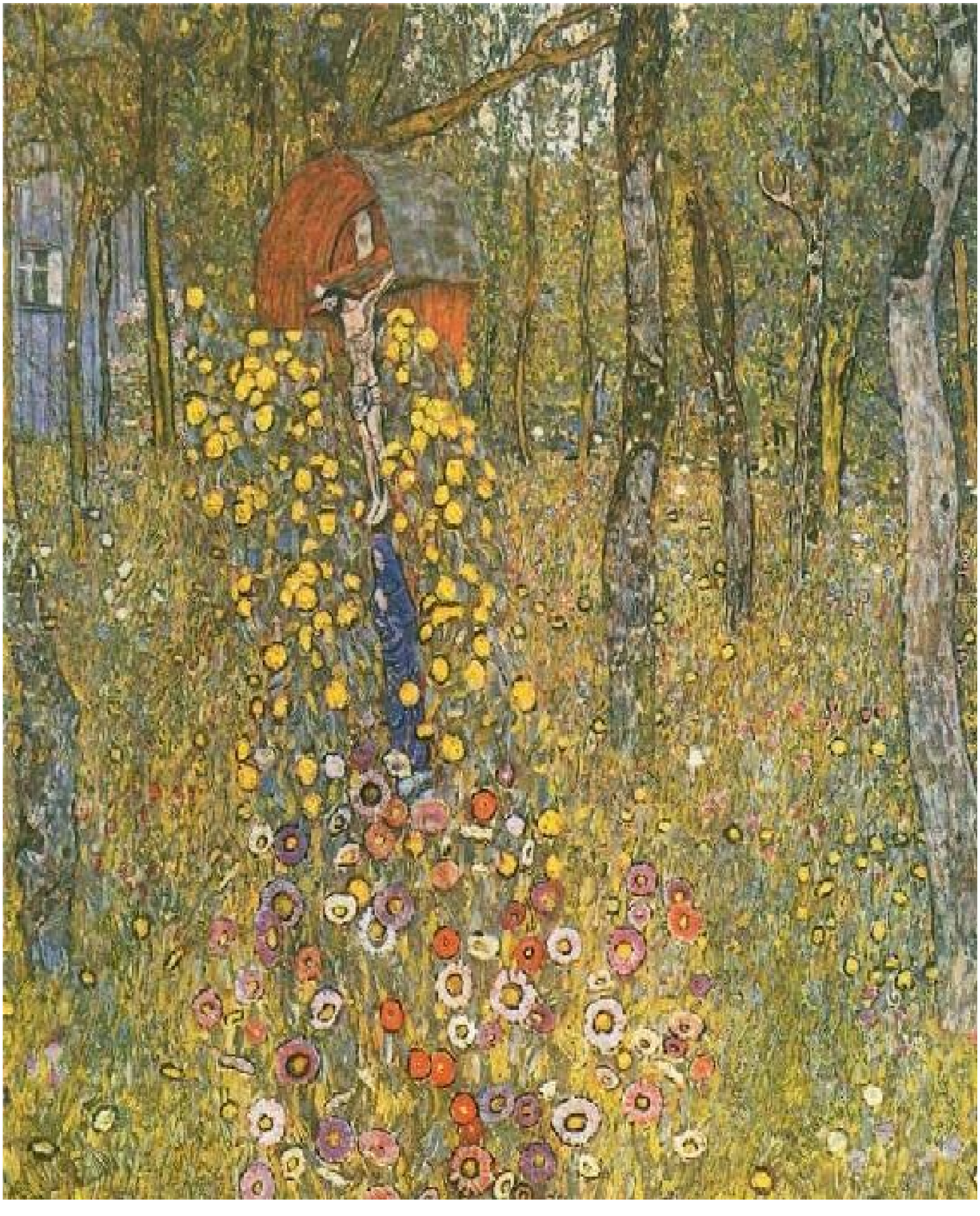
Avenue of Schloss Kammer Park

Date 1912
110 x 110 cm
The Österreichische Galerie Belvedere, Vienna, Austria



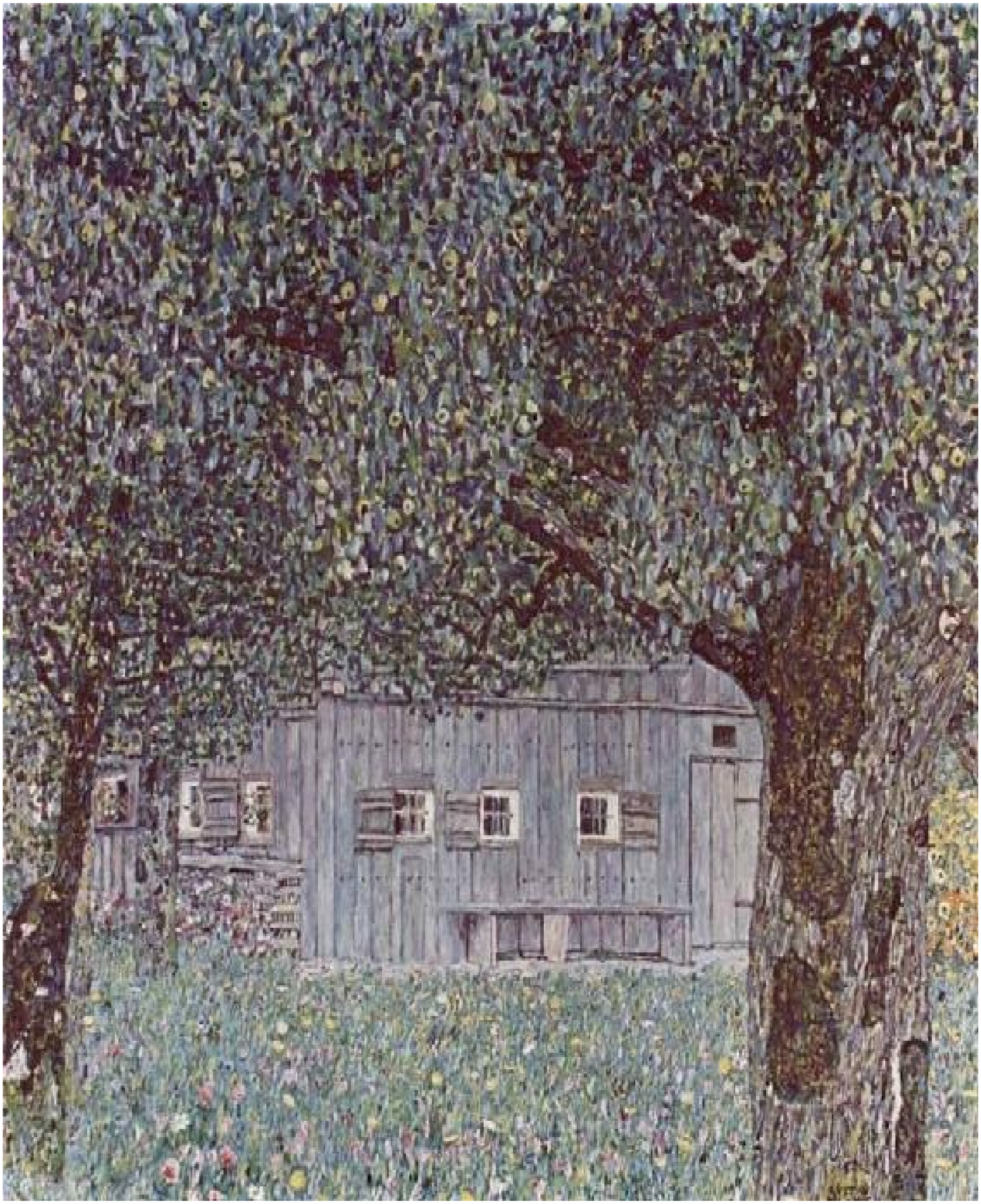
Farm Garden with Crucifix

Date 1912
110 x 110 cm
Private Collection



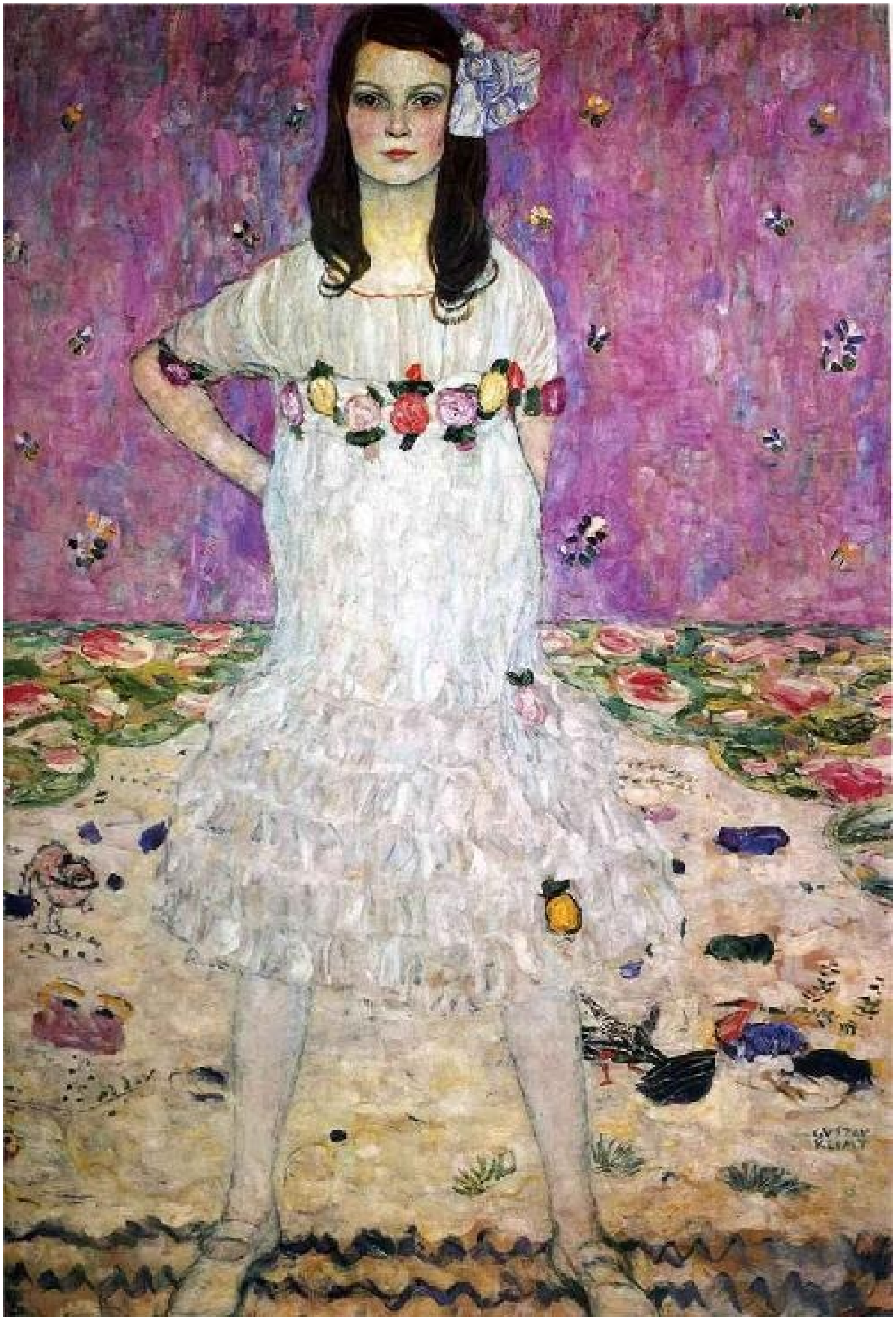
Farmhouse in Upper Austria

Date 1912
110 x 110 cm



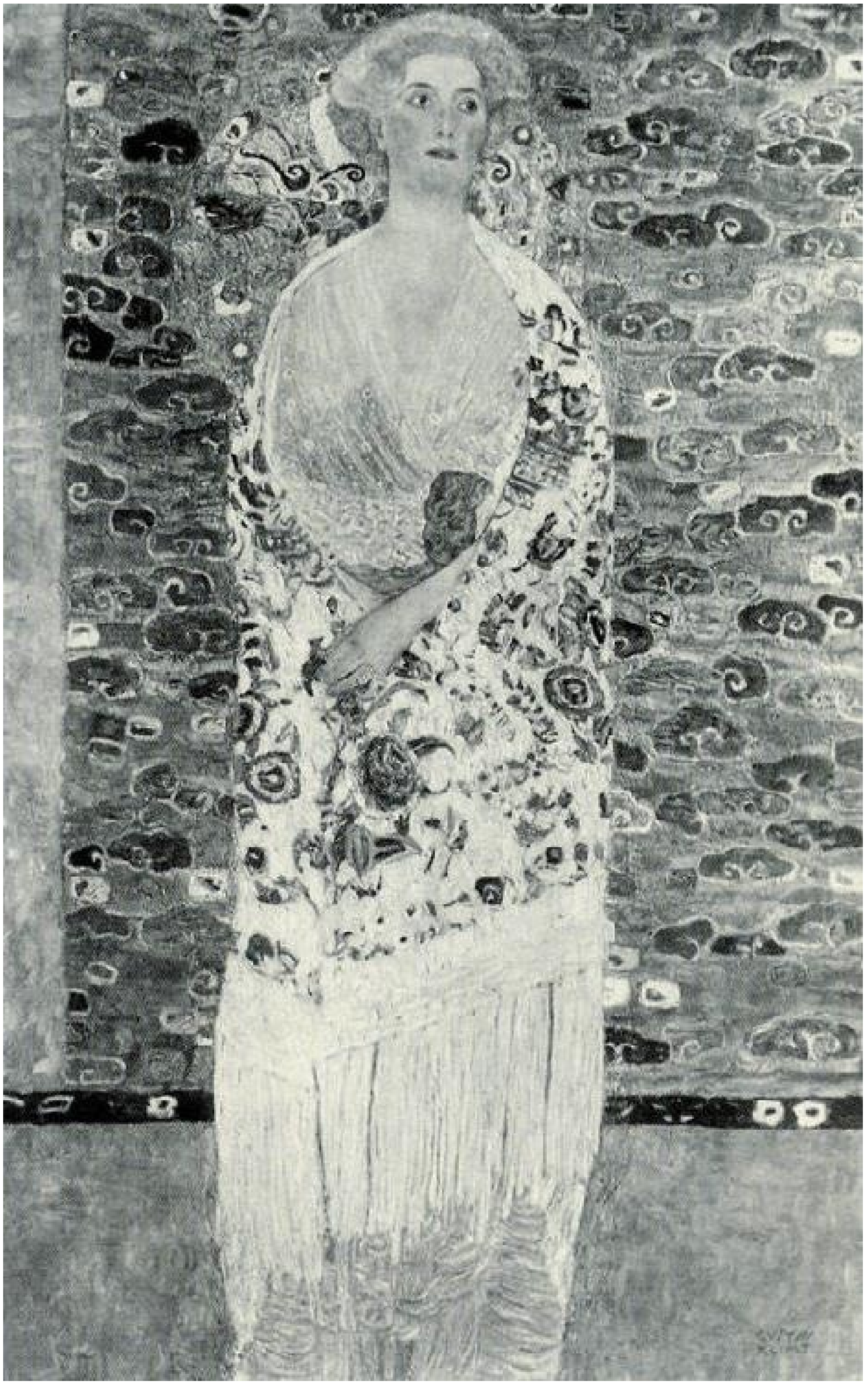
Mada Primavesi

Date c.1912
Metropolitan Museum of Art, New York City


GUSTAV KLIMT

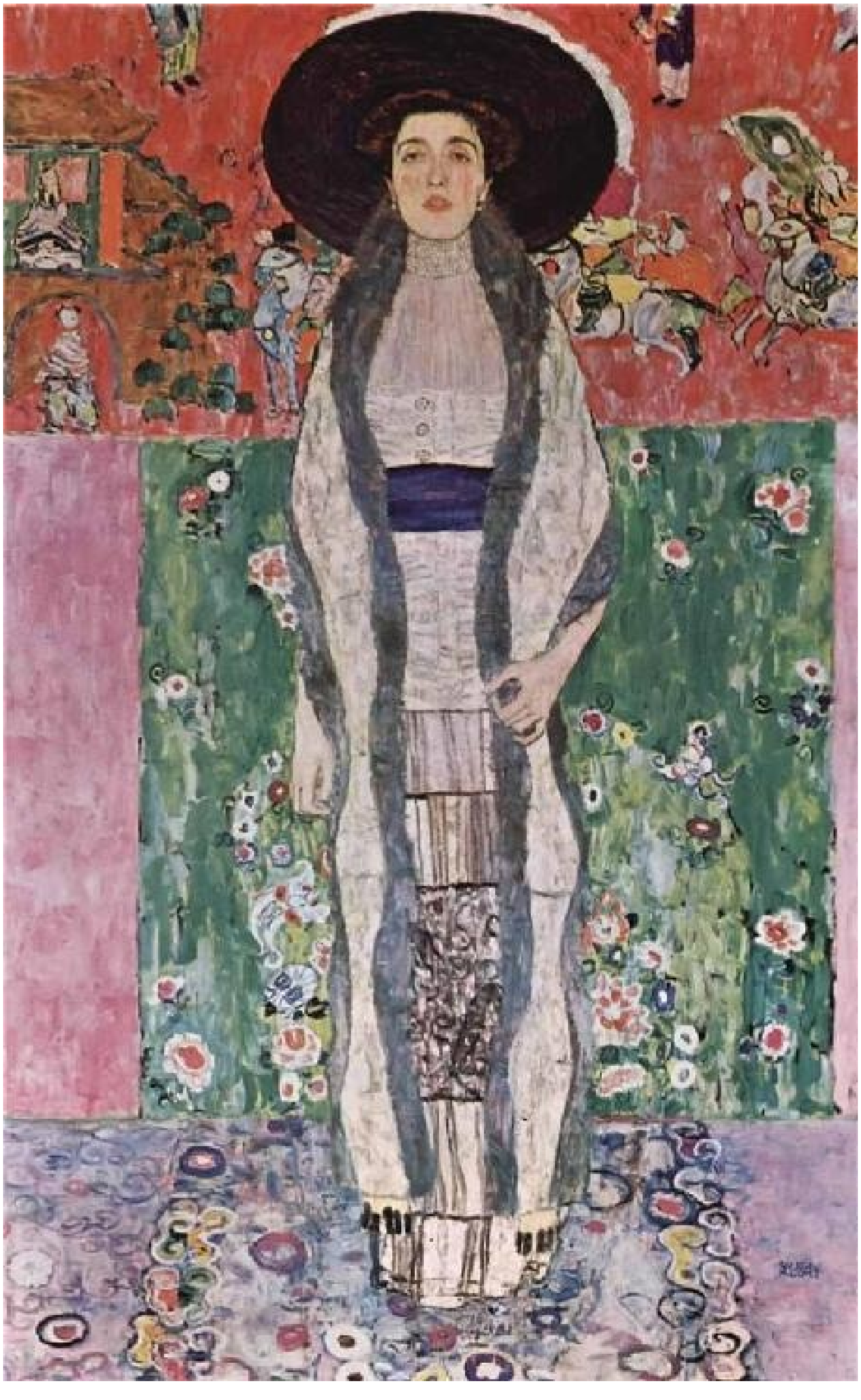
Portrait of Paula Zuckerkandl

1912
Current whereabouts unknown



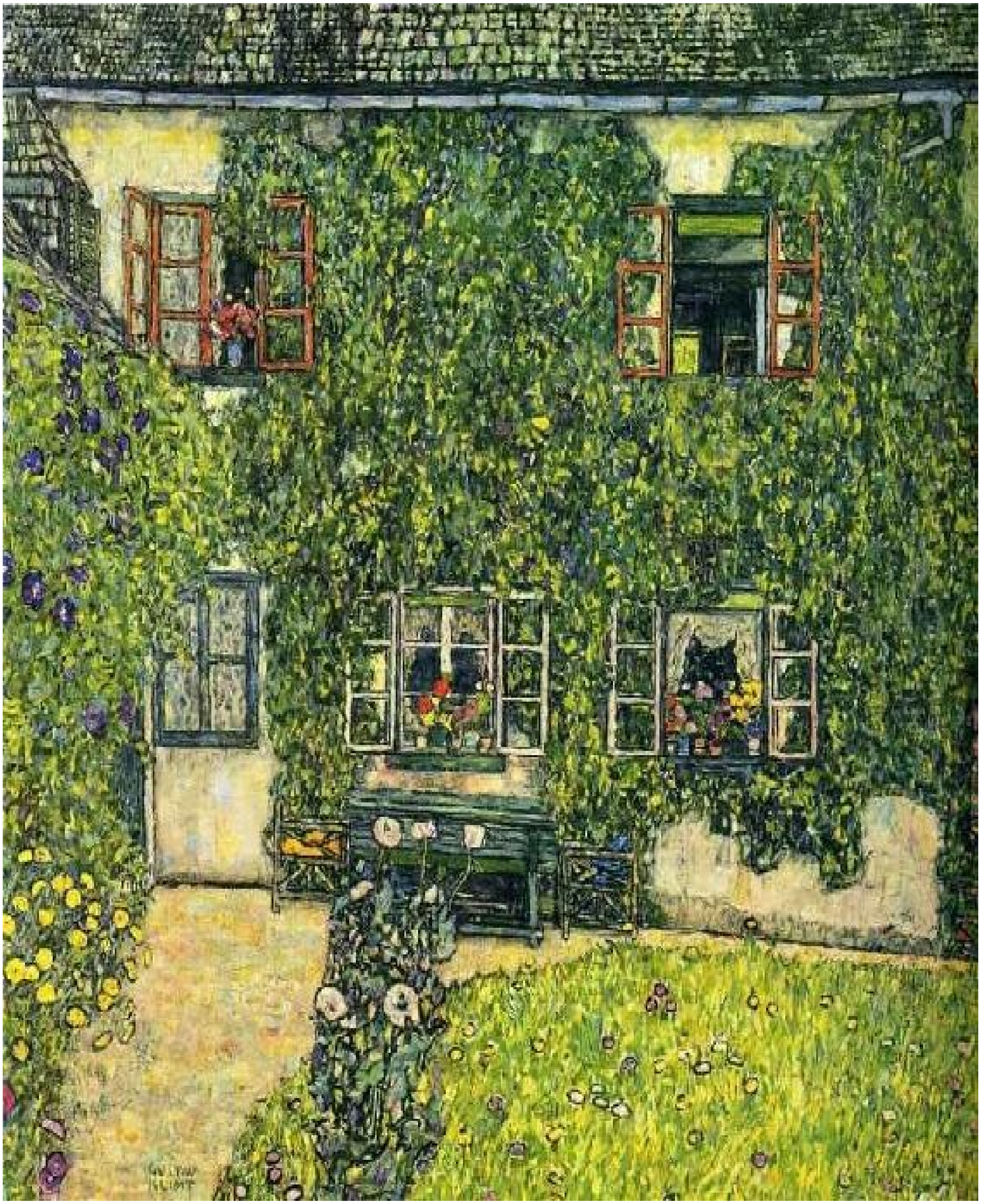
Portrait of Adele Bloch-Bauer II

Date 1912
190 x 120 cm
Private Collection


KLIMT

The House of Guardaboschi

Date 1912
110 x 110 cm


GUSTAV
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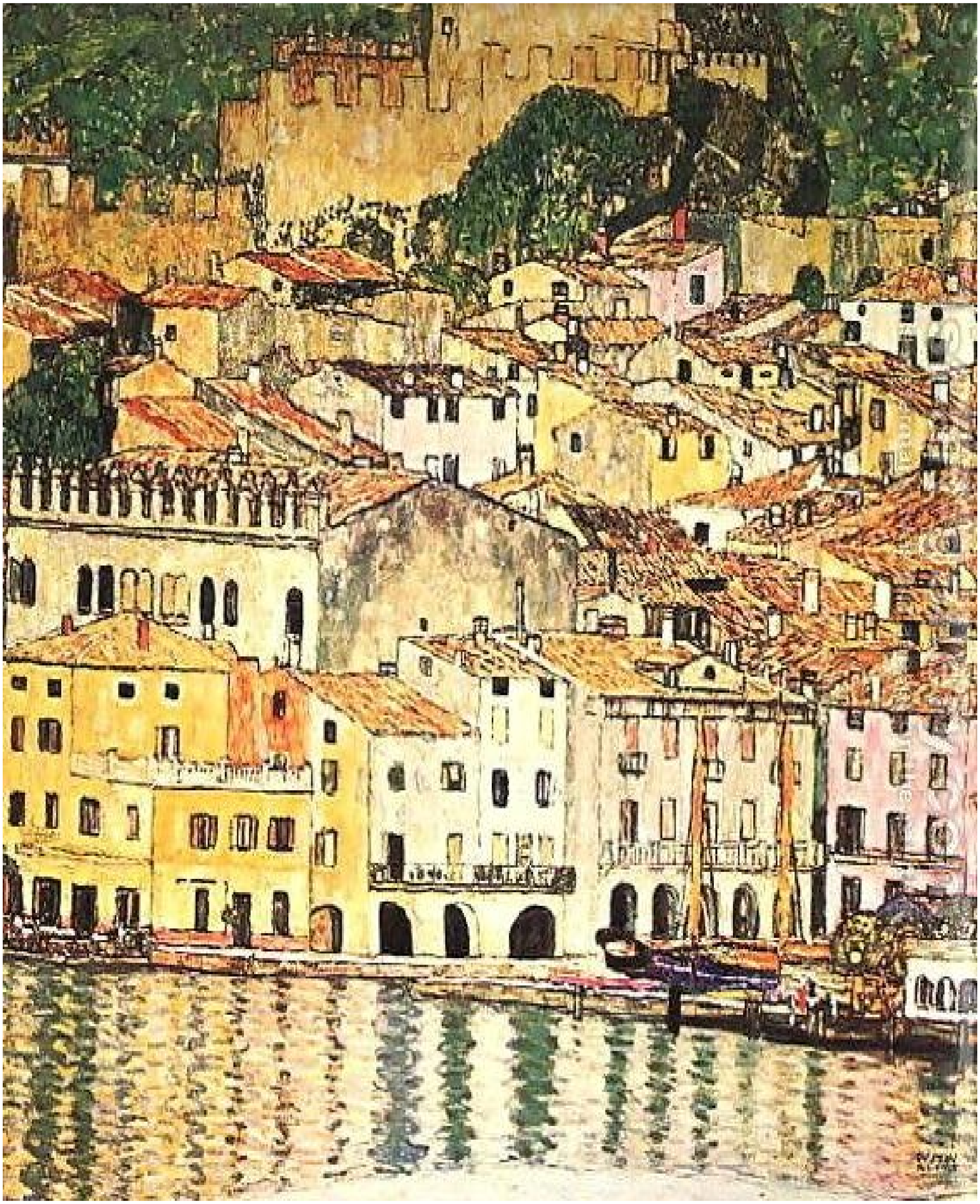
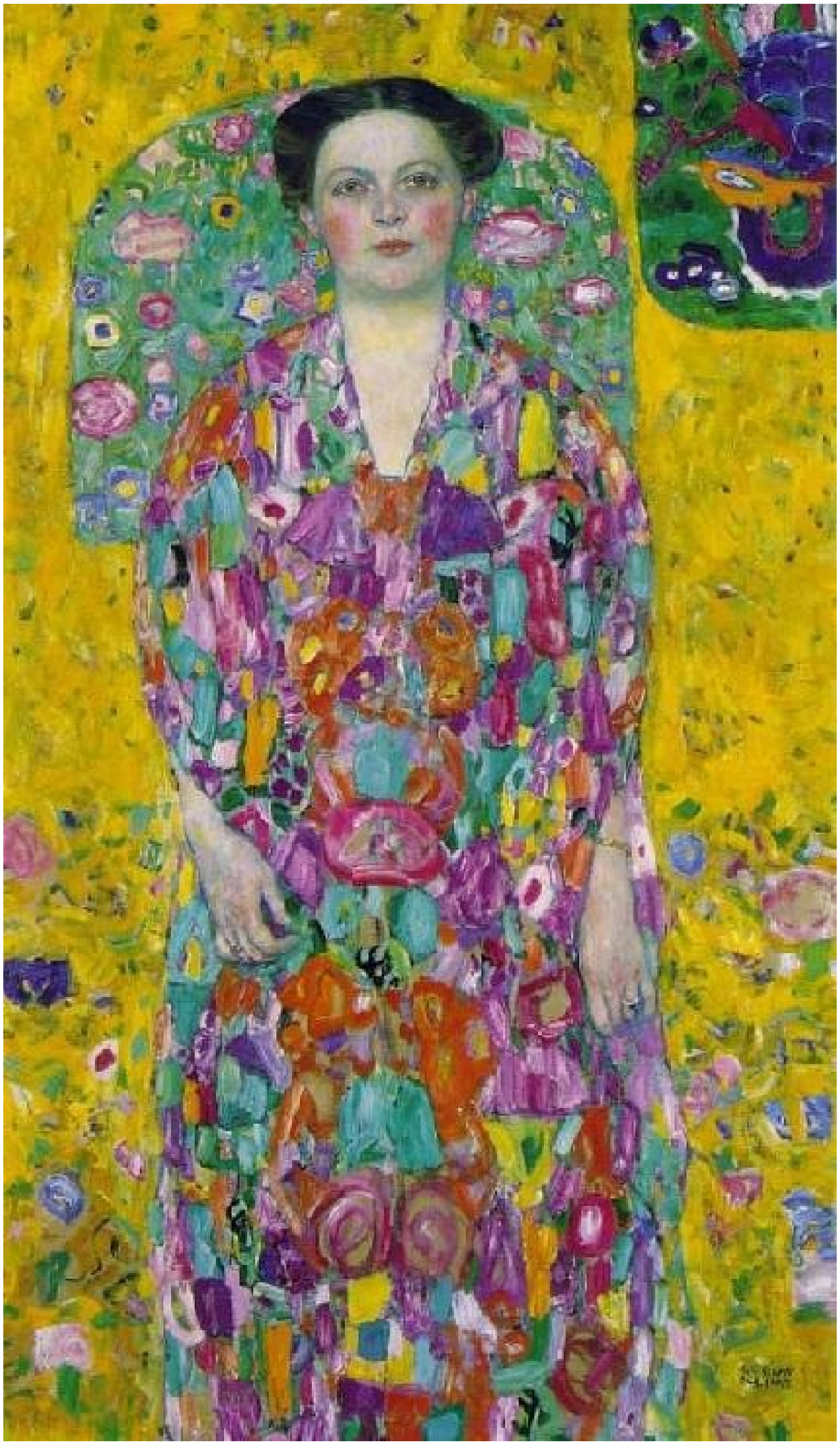
Malcesine on Lake Garda

Date 1913
110 x 110 cm



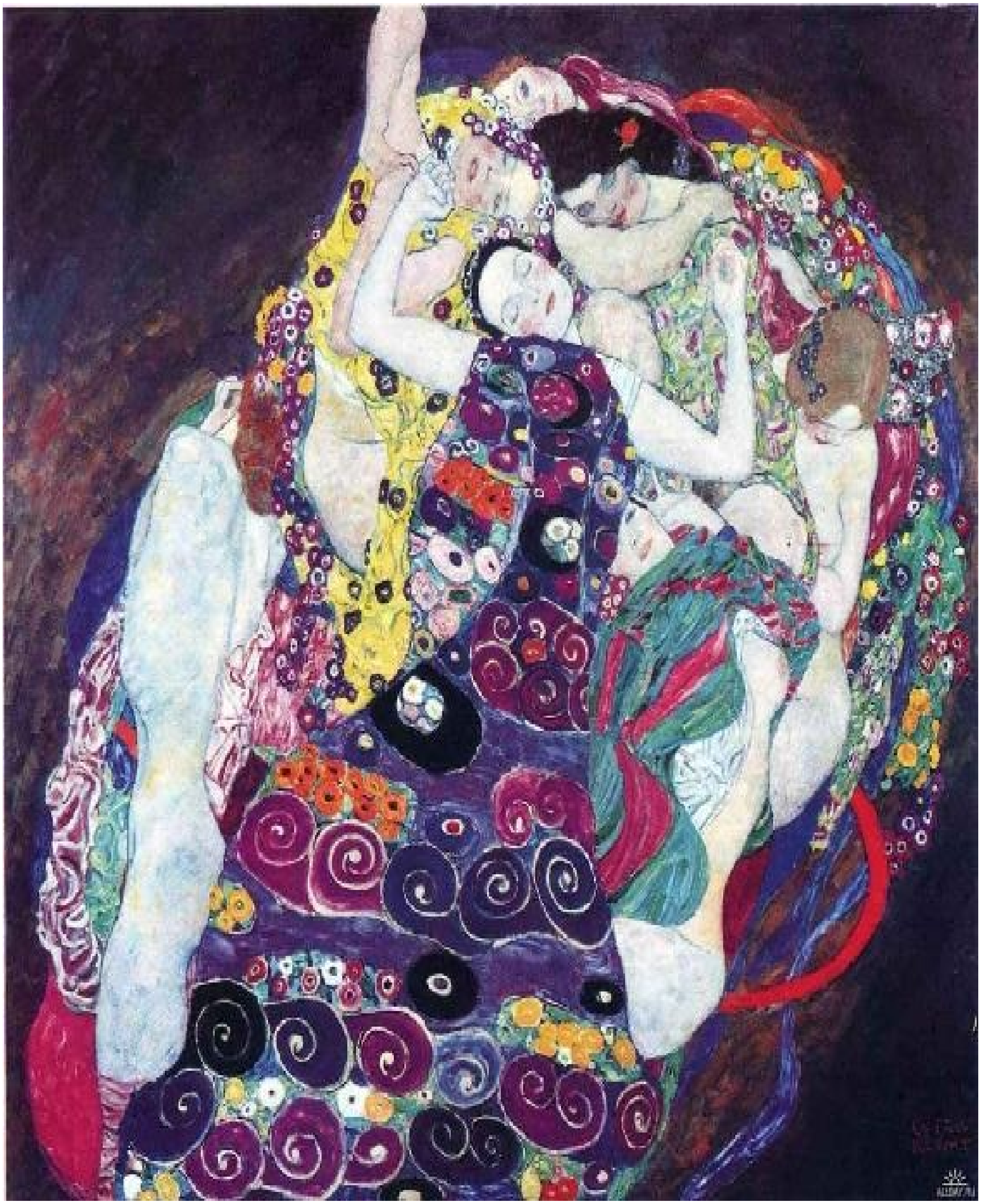
Portrait of Eugenia Primavesi

Date 1913



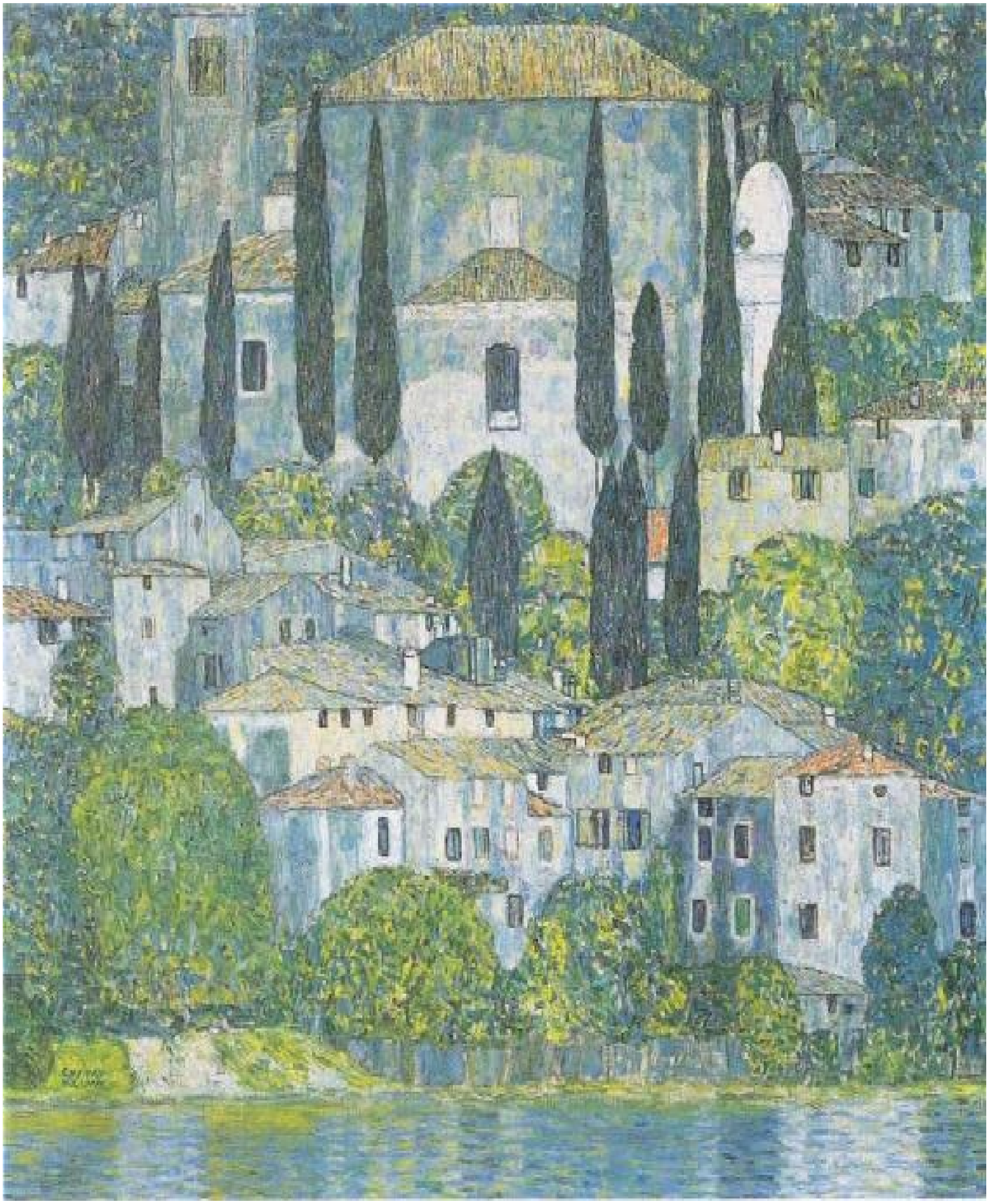
The Virgin

Date 1913
190 x 200 cm
Národni Galerie, Prague, Czech Republic



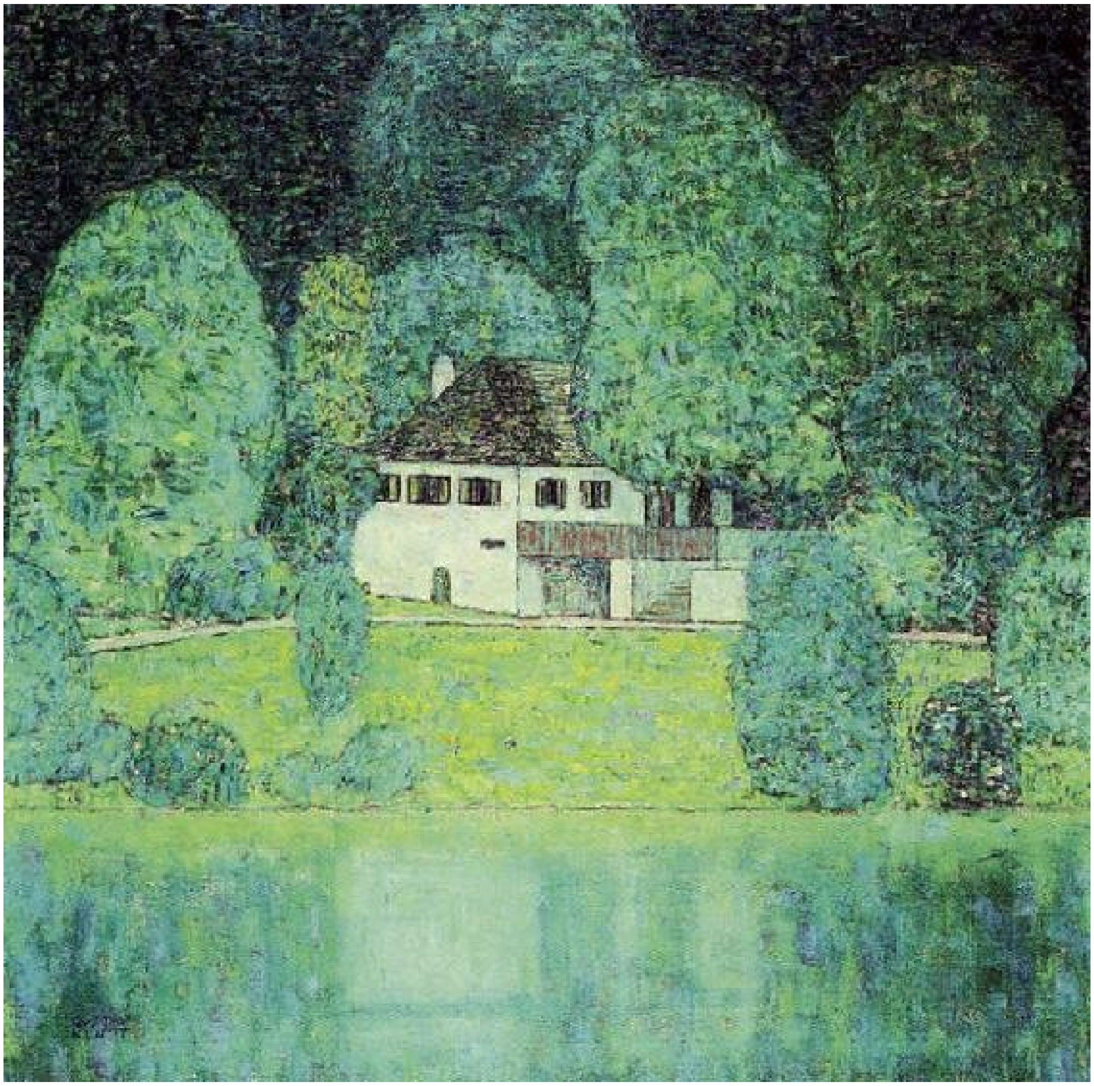
Chruch in Cassone

Date 1913



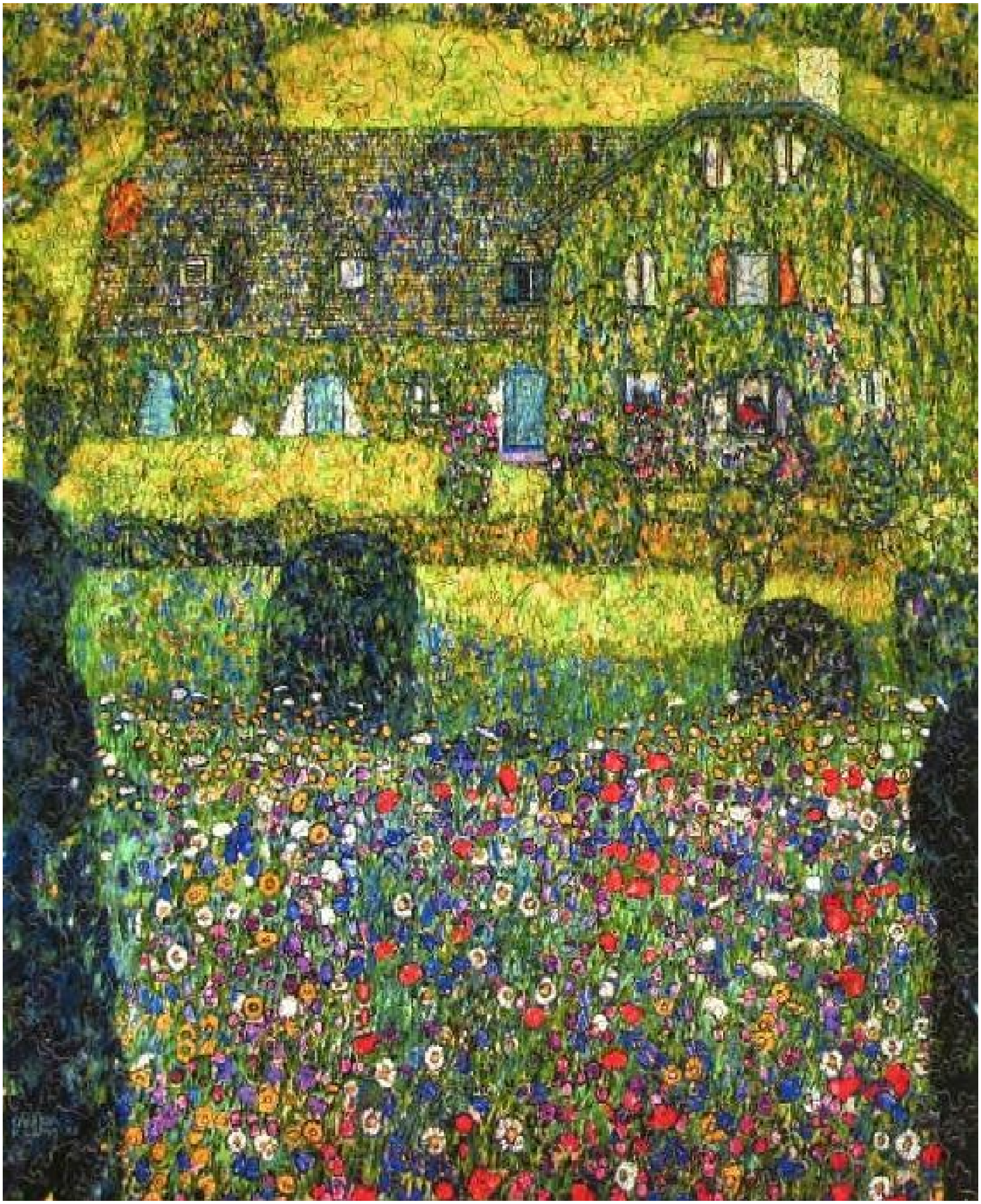
Litzlbergkeller on the Attersee

Date 1915
Private collection



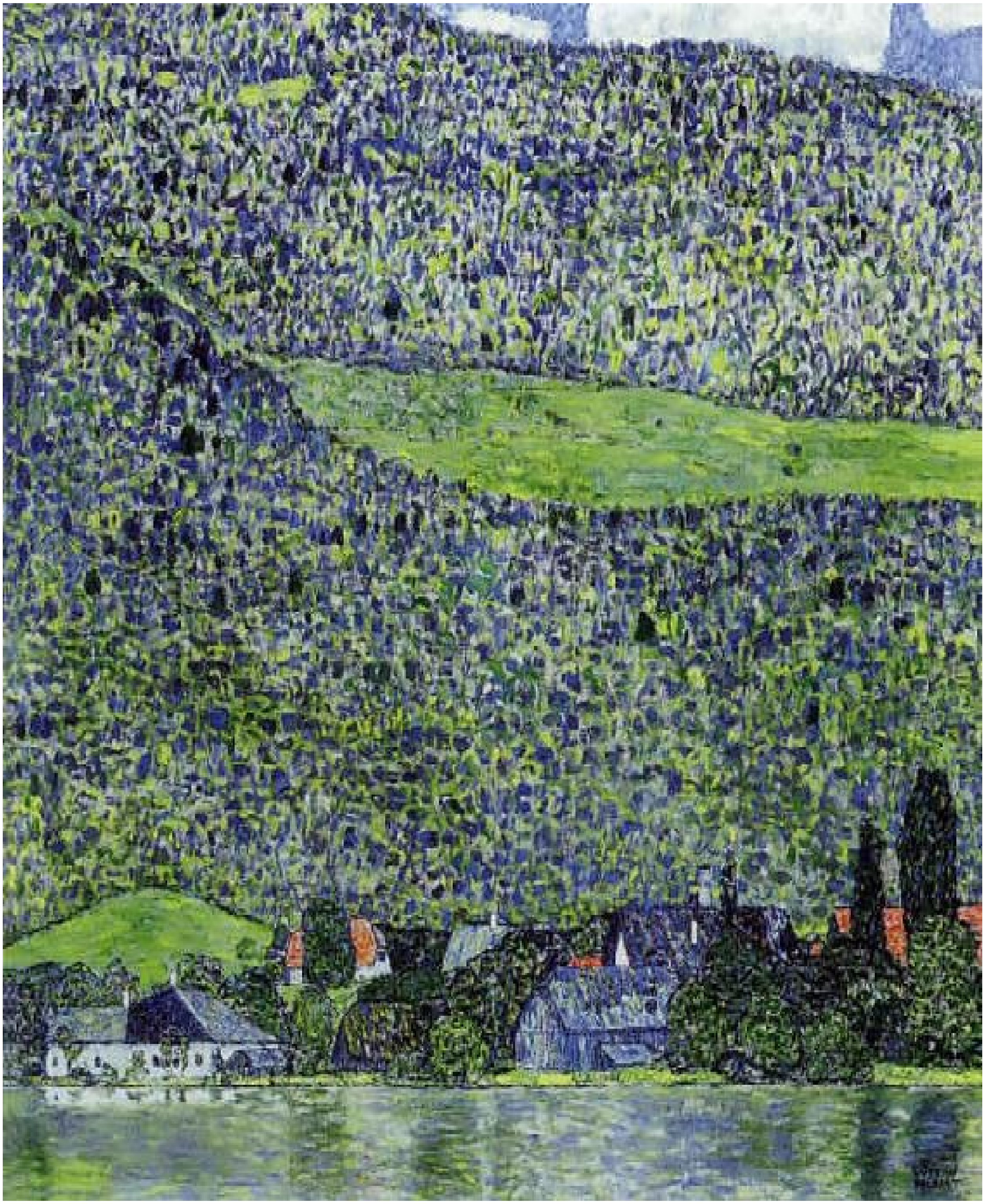
Country House by the Attersee

Date c.1914
110 x 110 cm



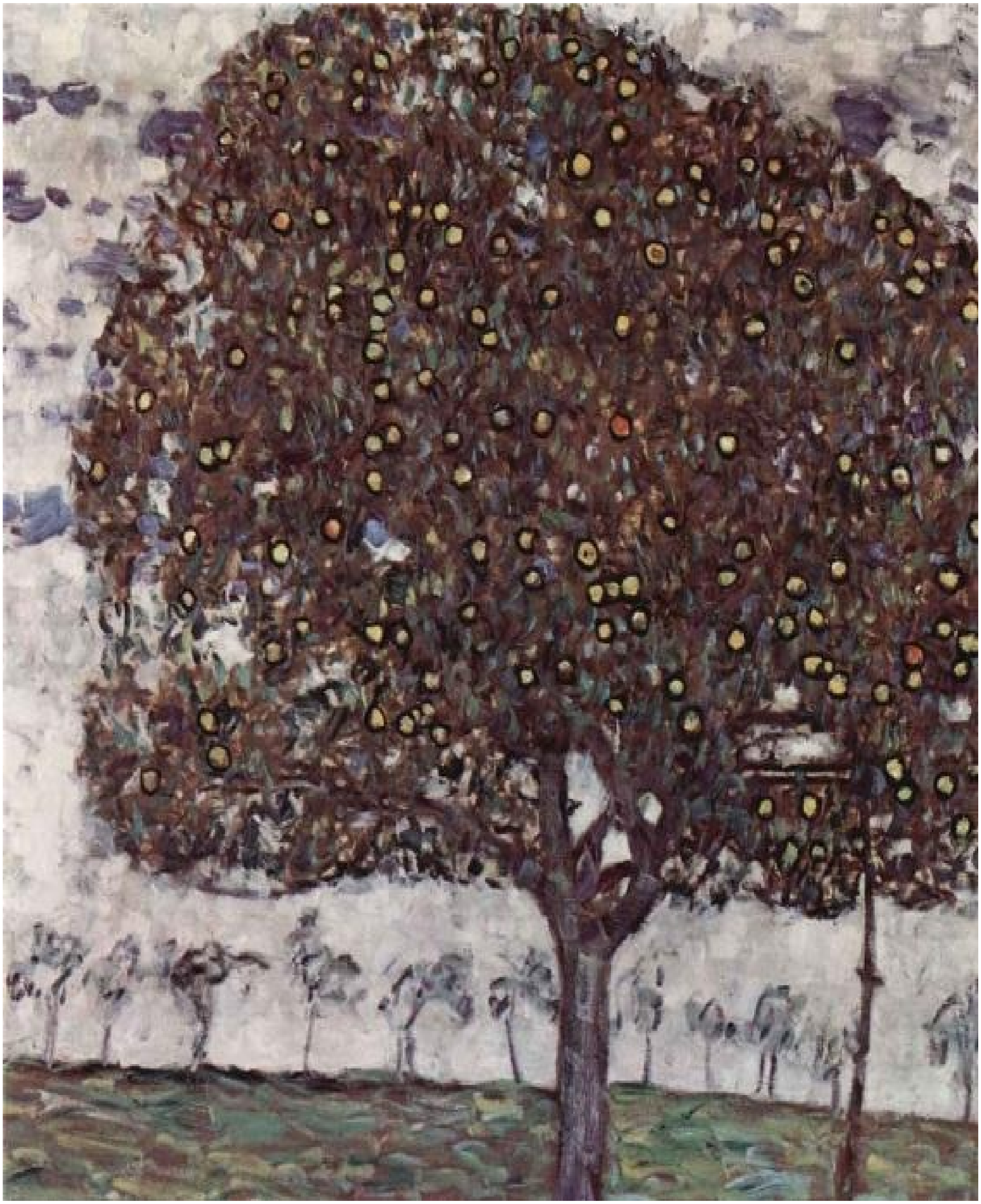
Litzlberg on the Attersee

Date 1915
110 x 110 cm
Museum der Moderne, Salzburg



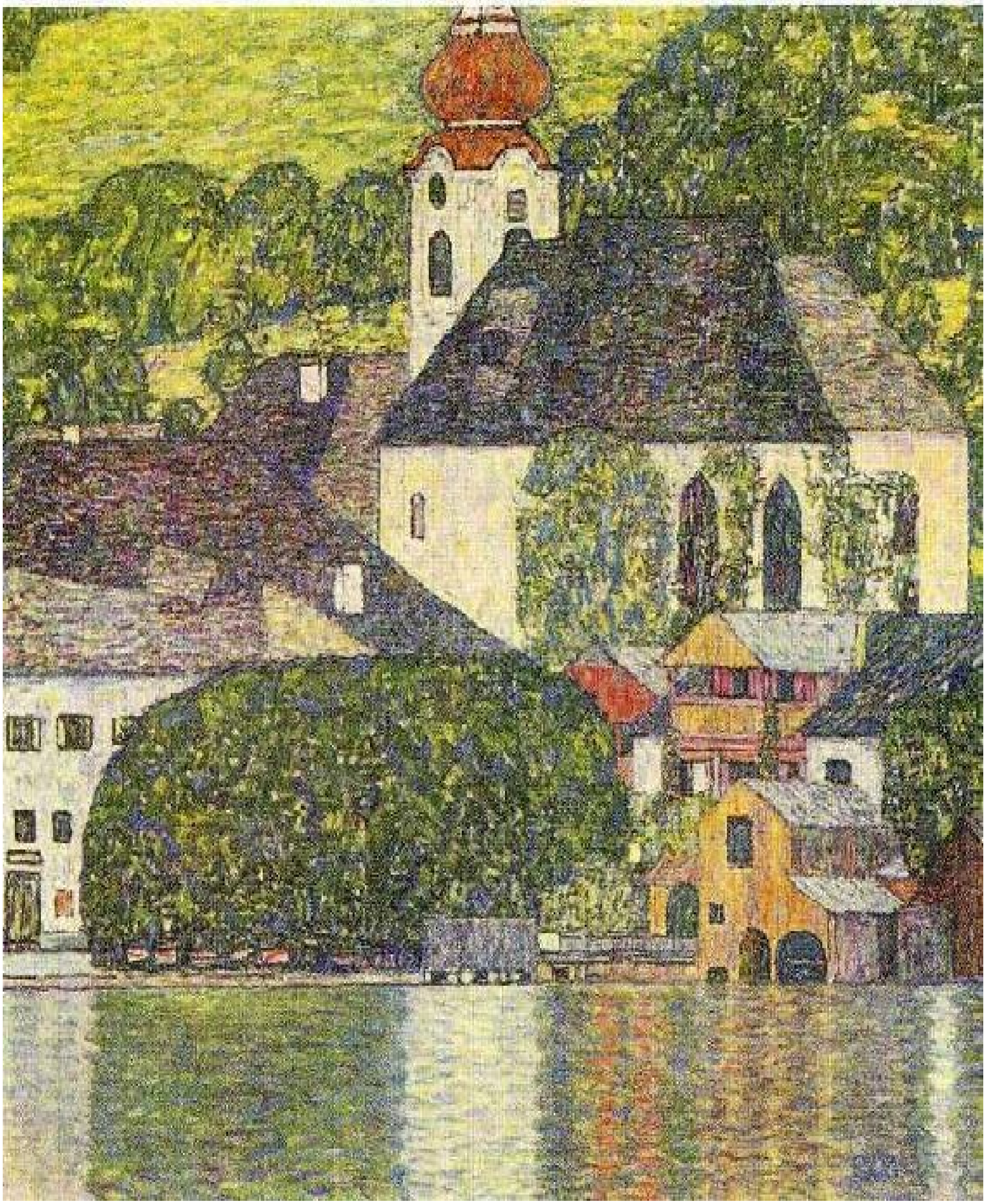
Apple Tree II

Date 1916
80 x 80 cm
The Österreichische Galerie Belvedere, Vienna, Austria



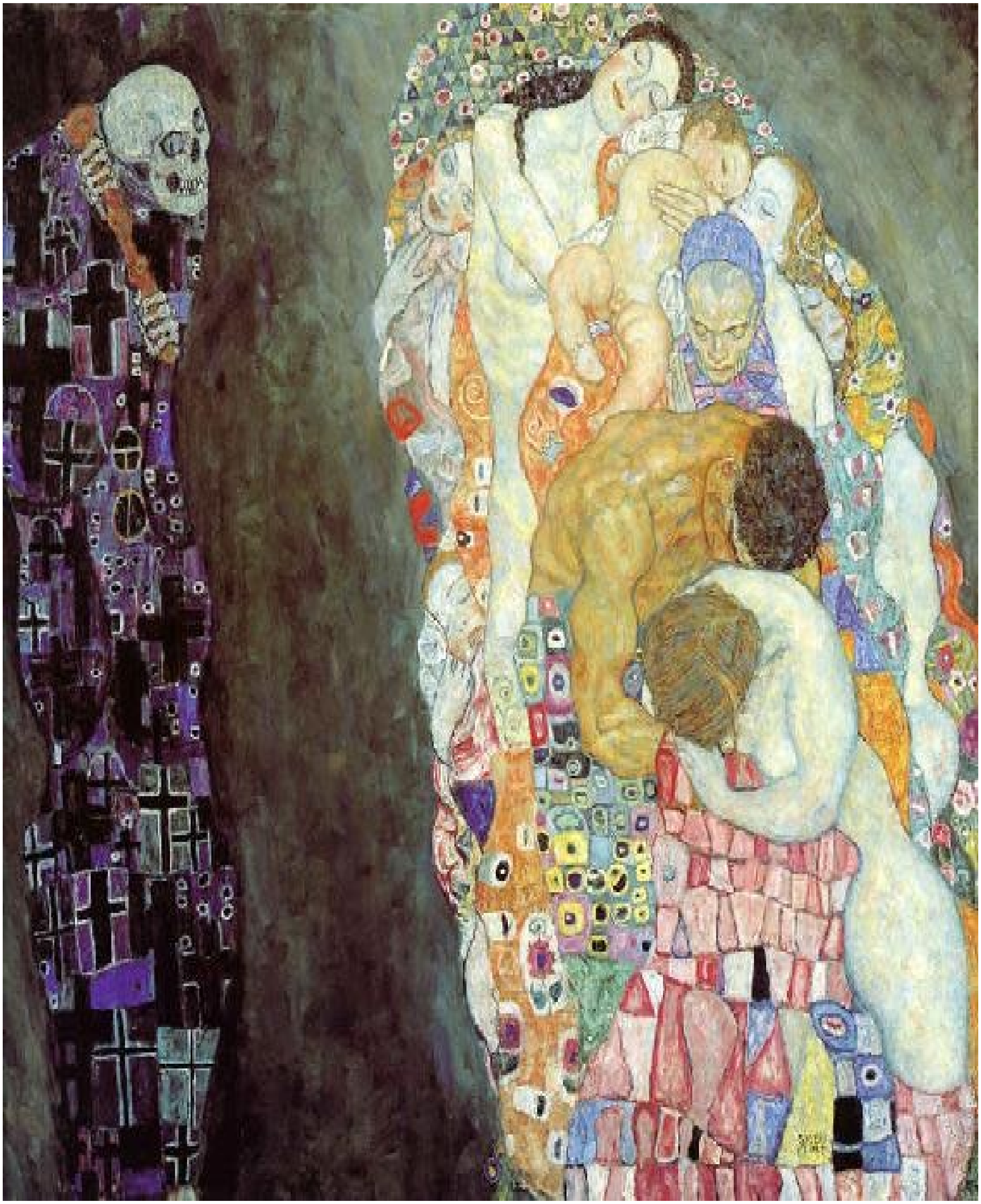
Church in Unterach on the Attersee

Date 1916



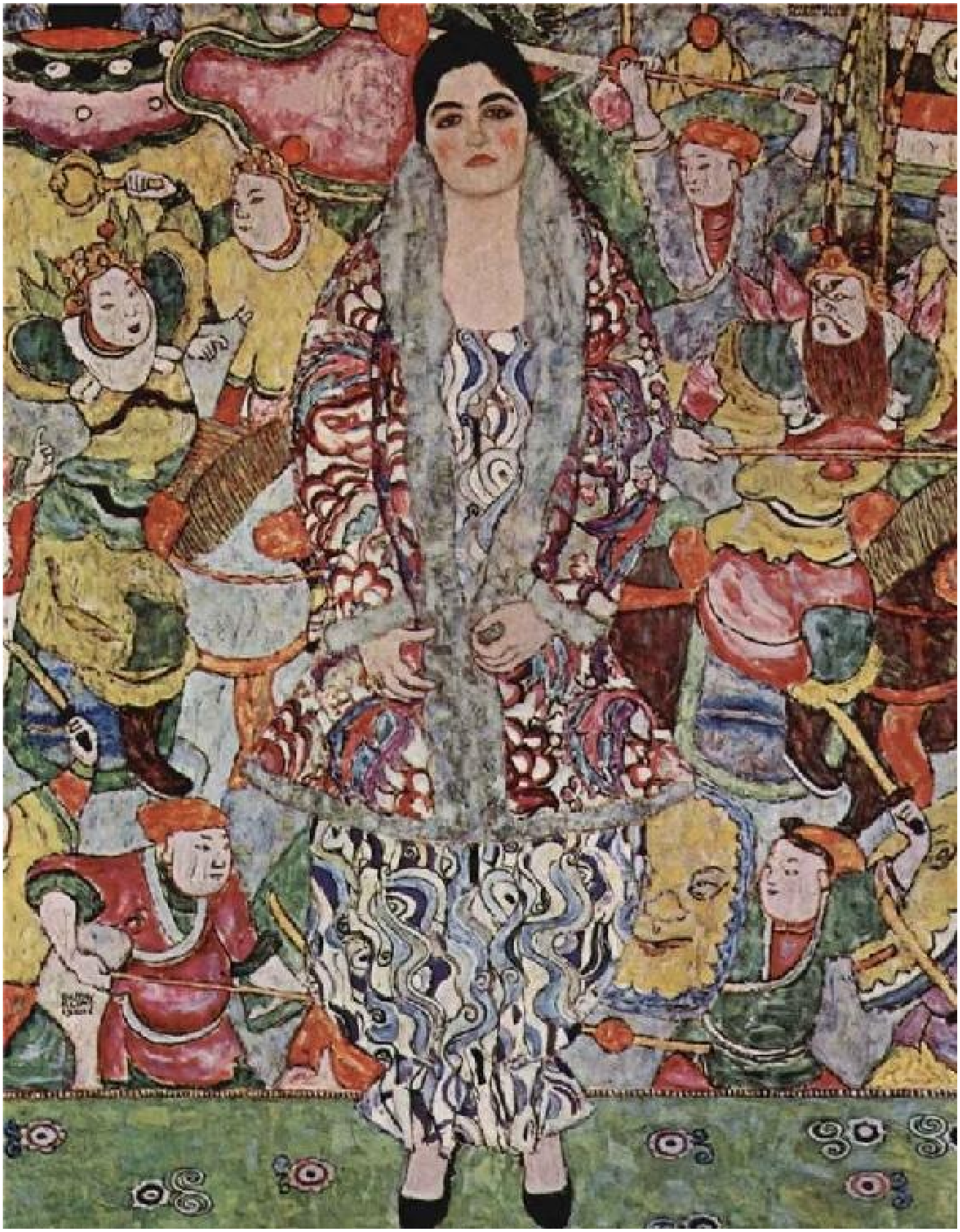
Death and Life

Date 1916
178 x 198 cm
Leopold Museum, Privatstiftung, Vienna



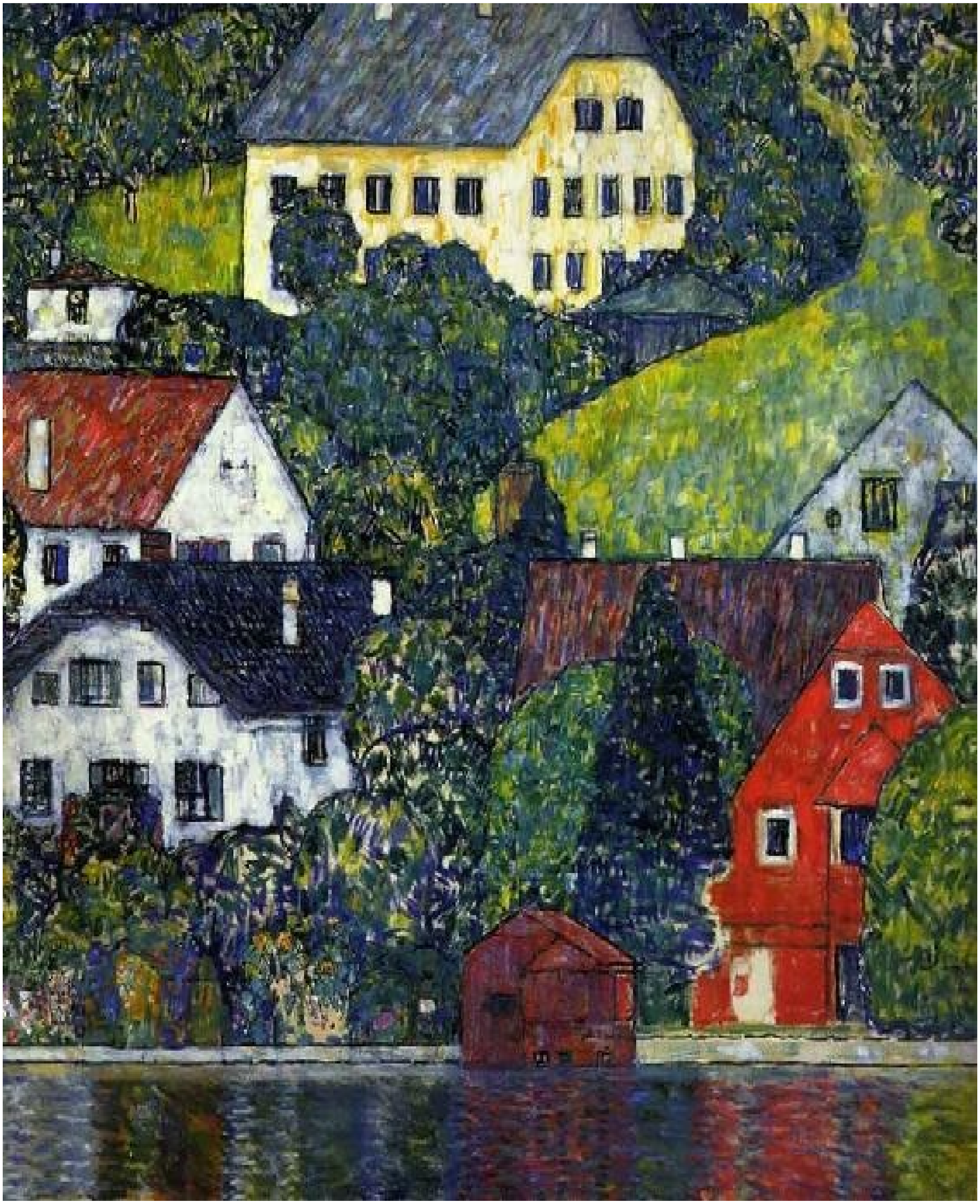
Fredericke Maria Beer

Date 1916
168 x 130 cm
Private Collection



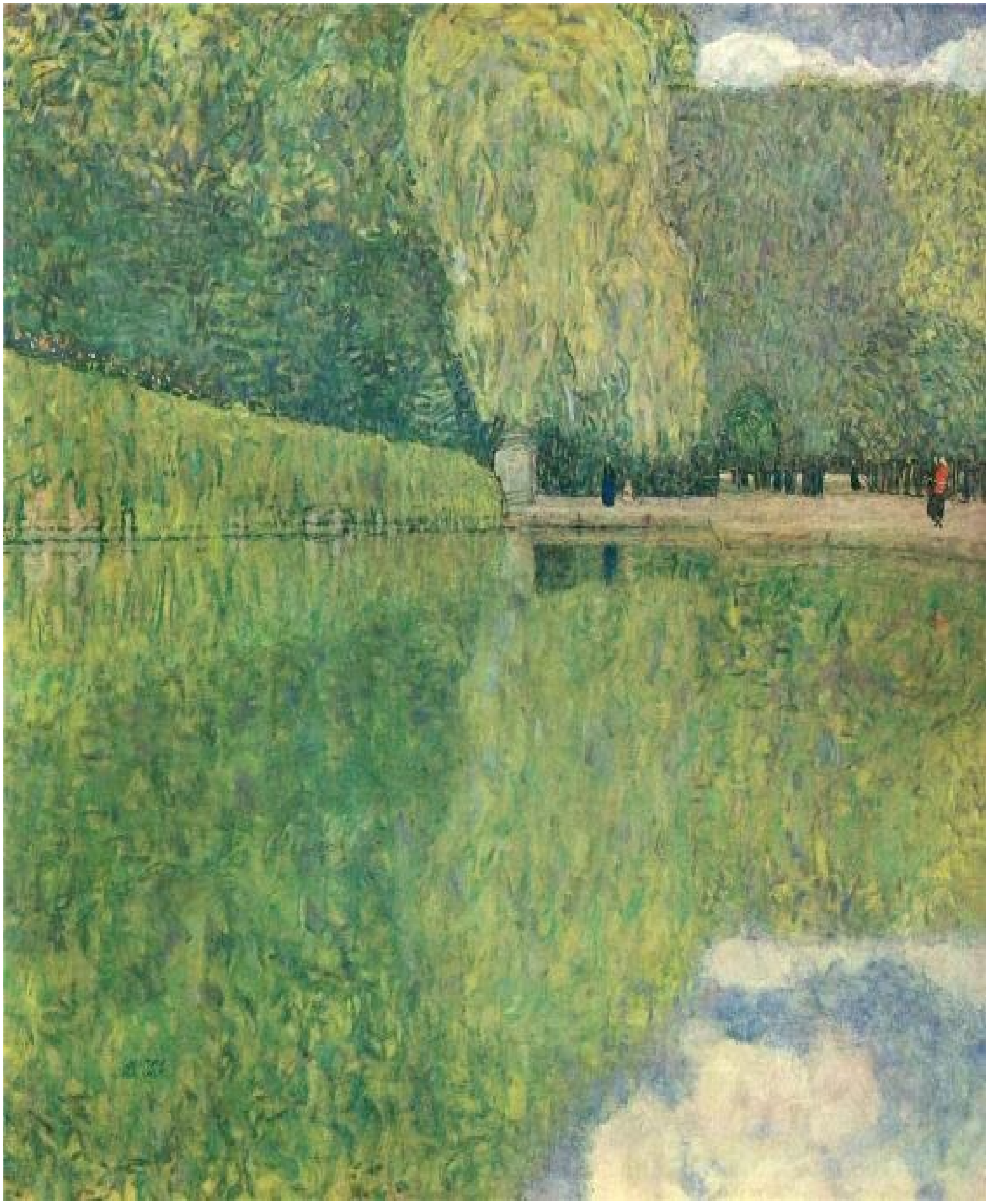
Houses at Unterach on the Attersee

Date c.1916
110 x 110 cm
Private Collection



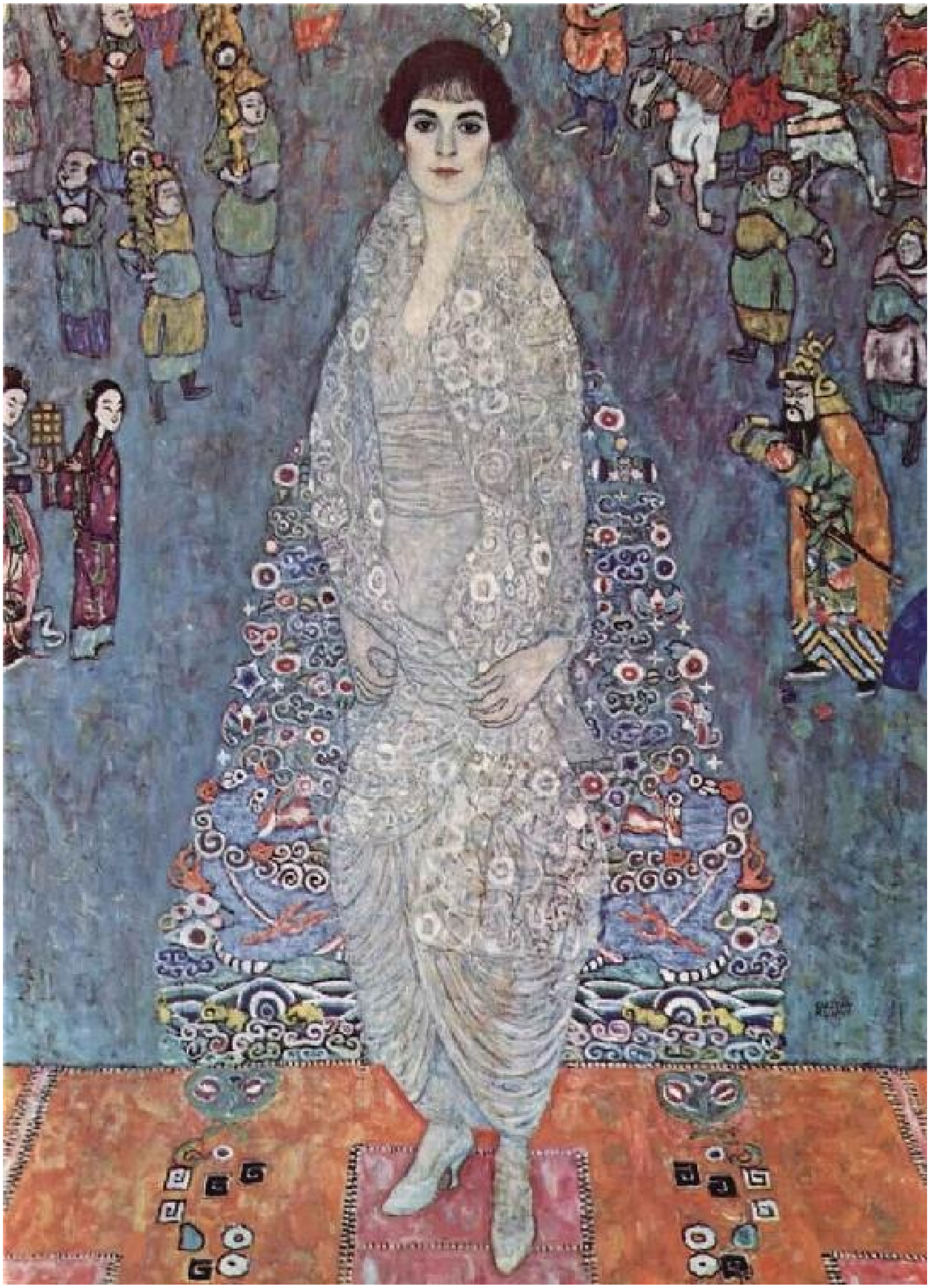
Park of Schönbrunn

Date 1916
Private Collection



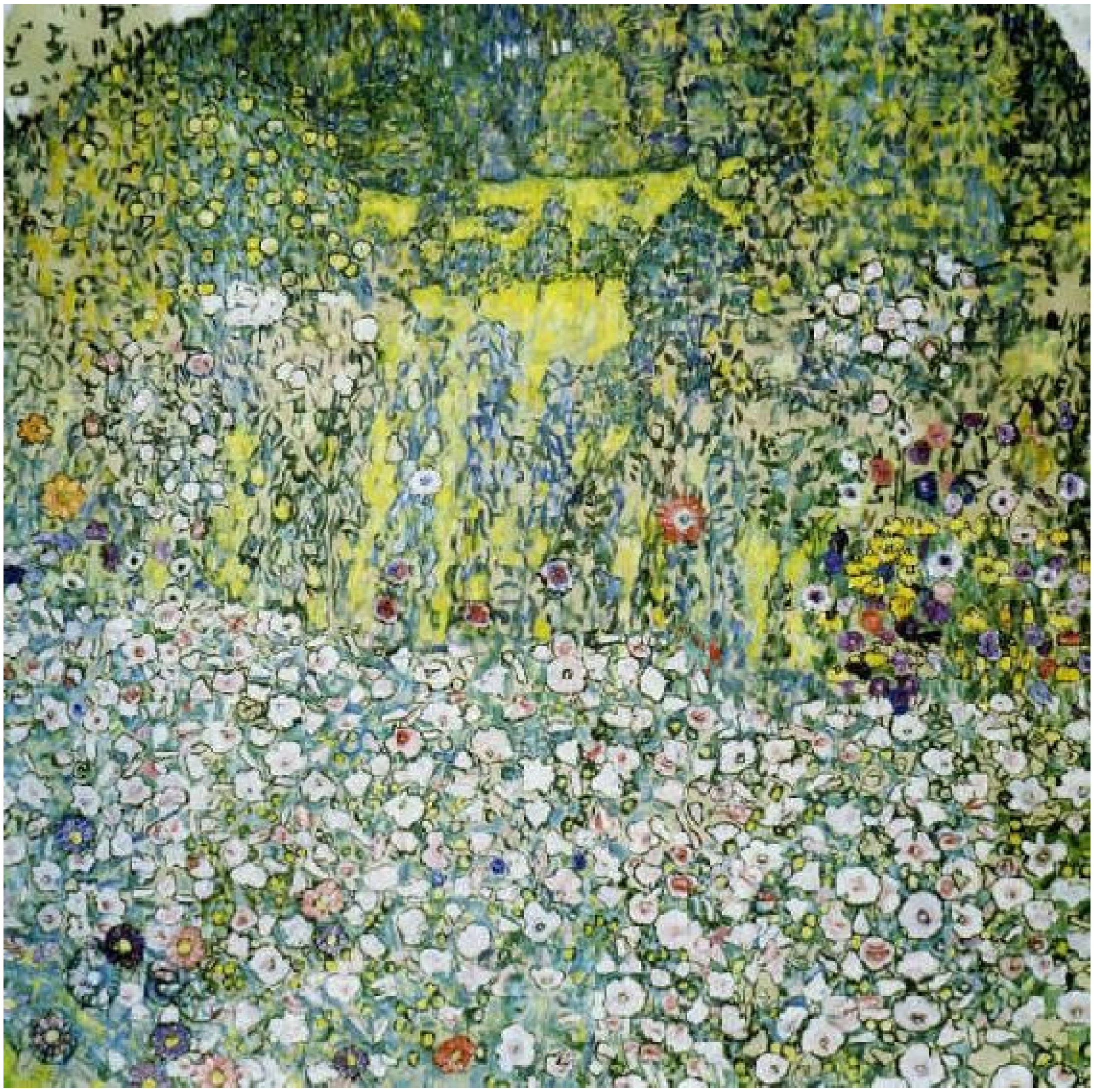
Portrait of Baroness Elisabeth Bachofen-Echt

Date 1916



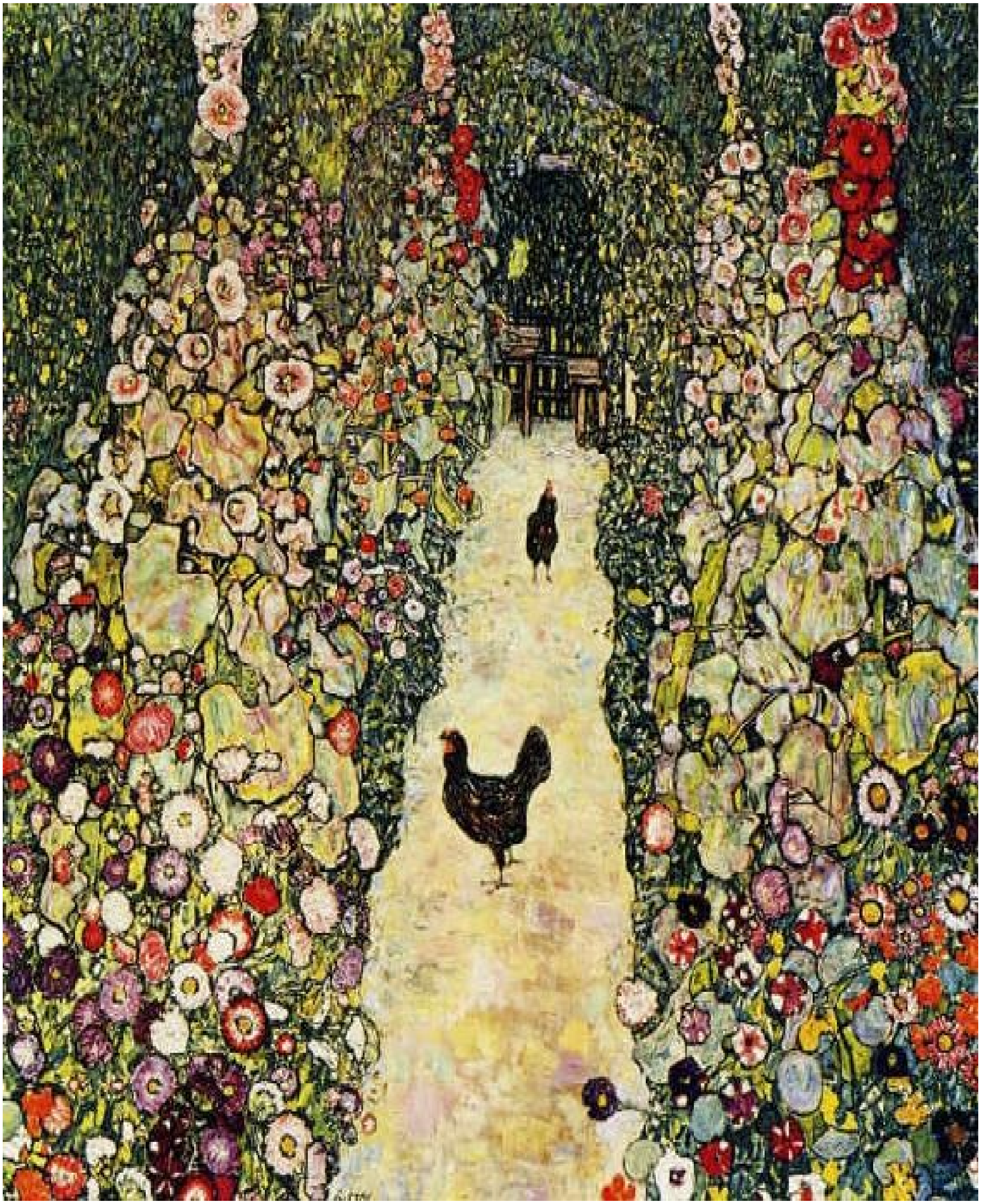
Garden Landscape with Hilltop

Date 1916
110 x 110 cm
Kunsthaus Zug, Switzerland



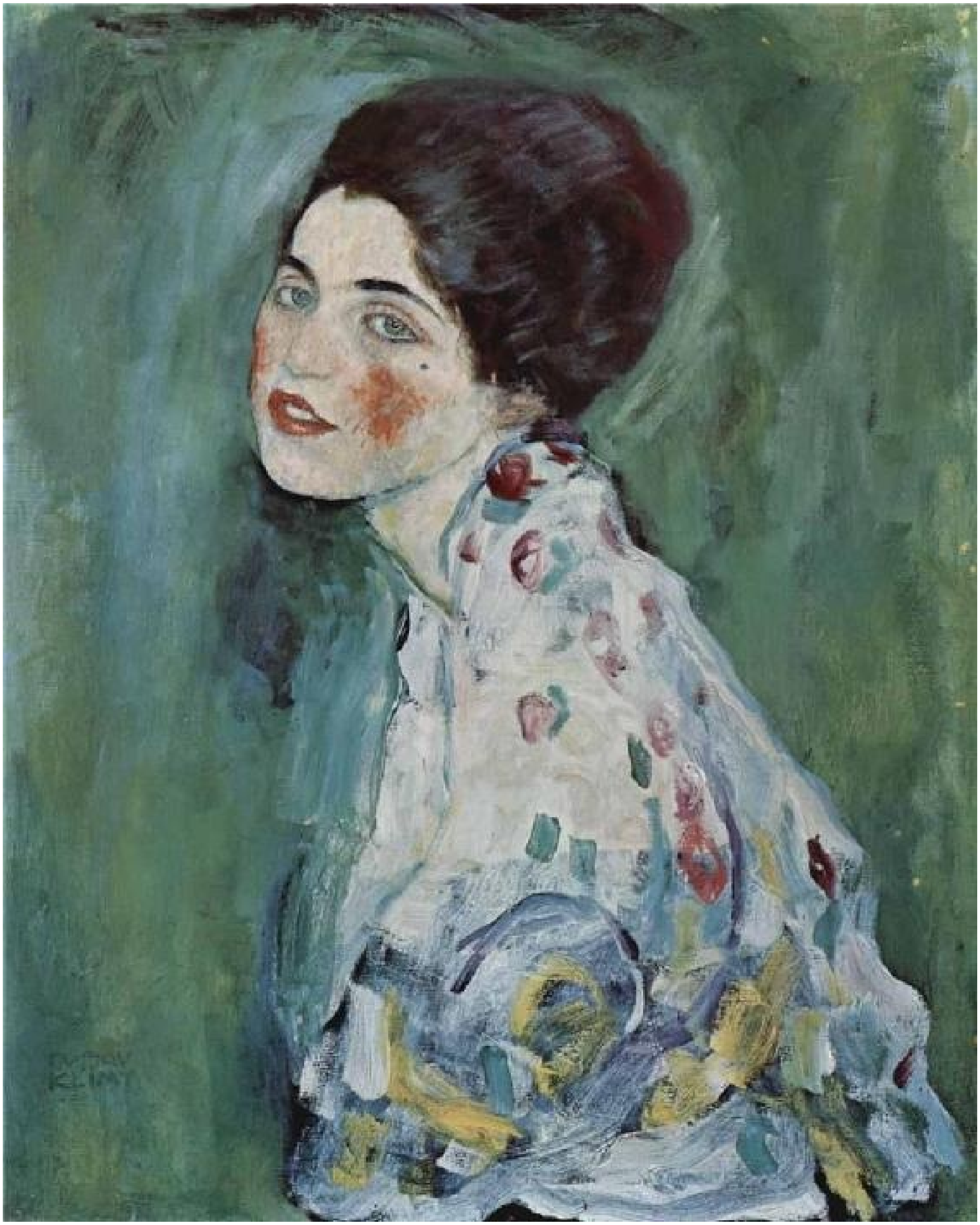
Garden with Chickens

Date 1917
110 x 110 cm
Destroyed by fire in 1945



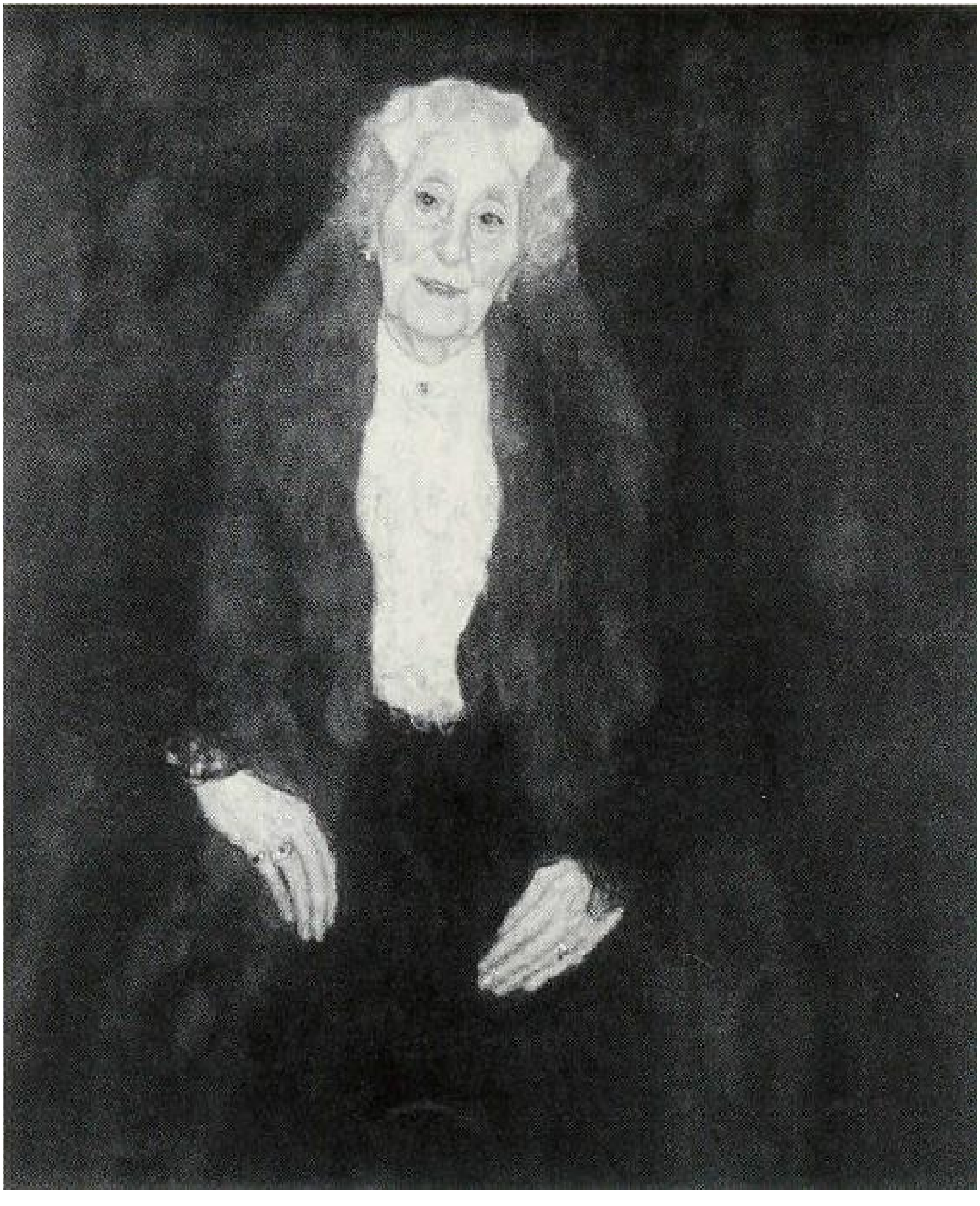
Portrait of a Lady

Date c.1917
60 x 55 cm
Galleria Ricci-Oddi, Piacenza, Italy



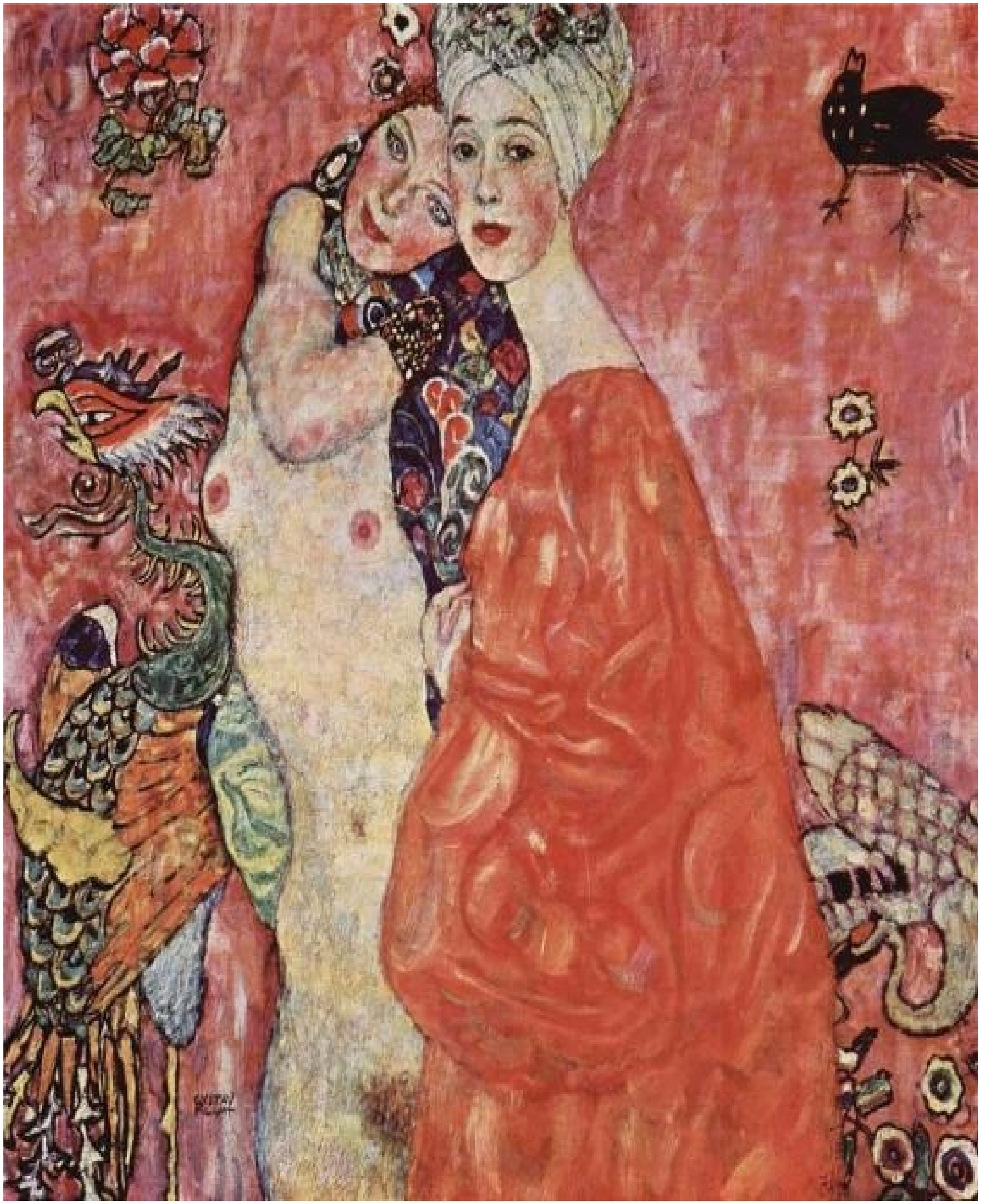
Portrait of Charlotte Pulitzer

Date 1917
Current whereabouts unknown



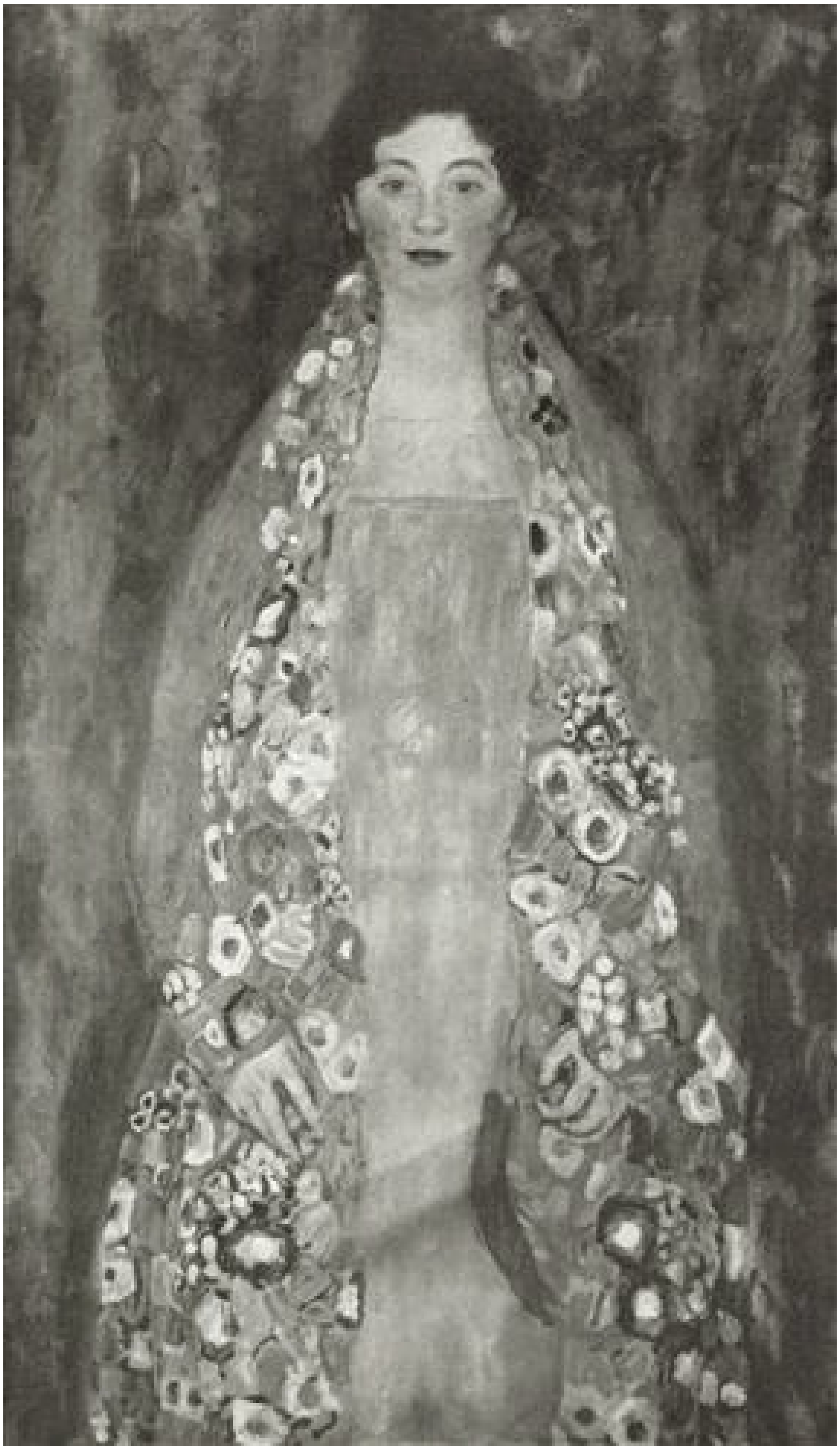
The Women Friends

Date 1917
Destroyed



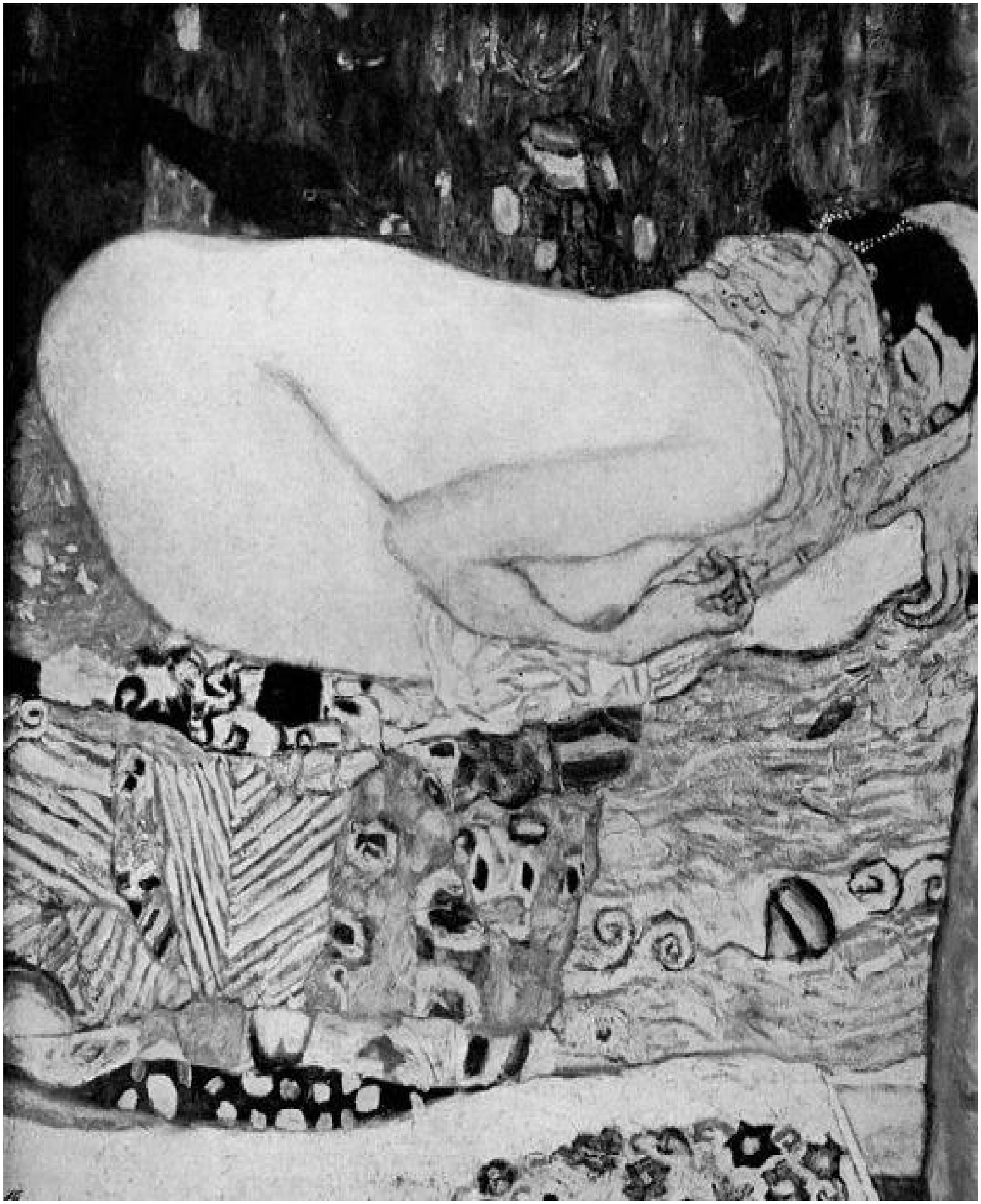
Portrait of Margarethe Constance Lieser

Oil on canvas
Unknown whereabouts



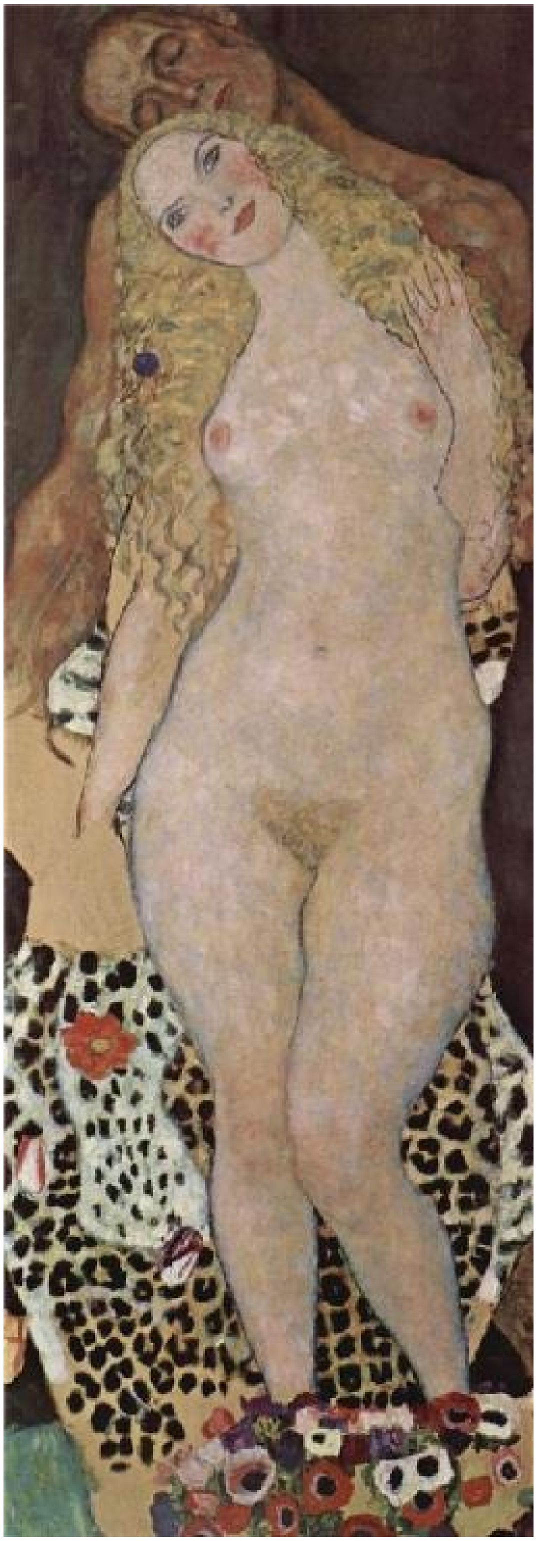
Leda

Date 1917
99 x 99 cm
Destroyed by fire by retreating German forces in 1945 at Schloss Immendorf, Austria.



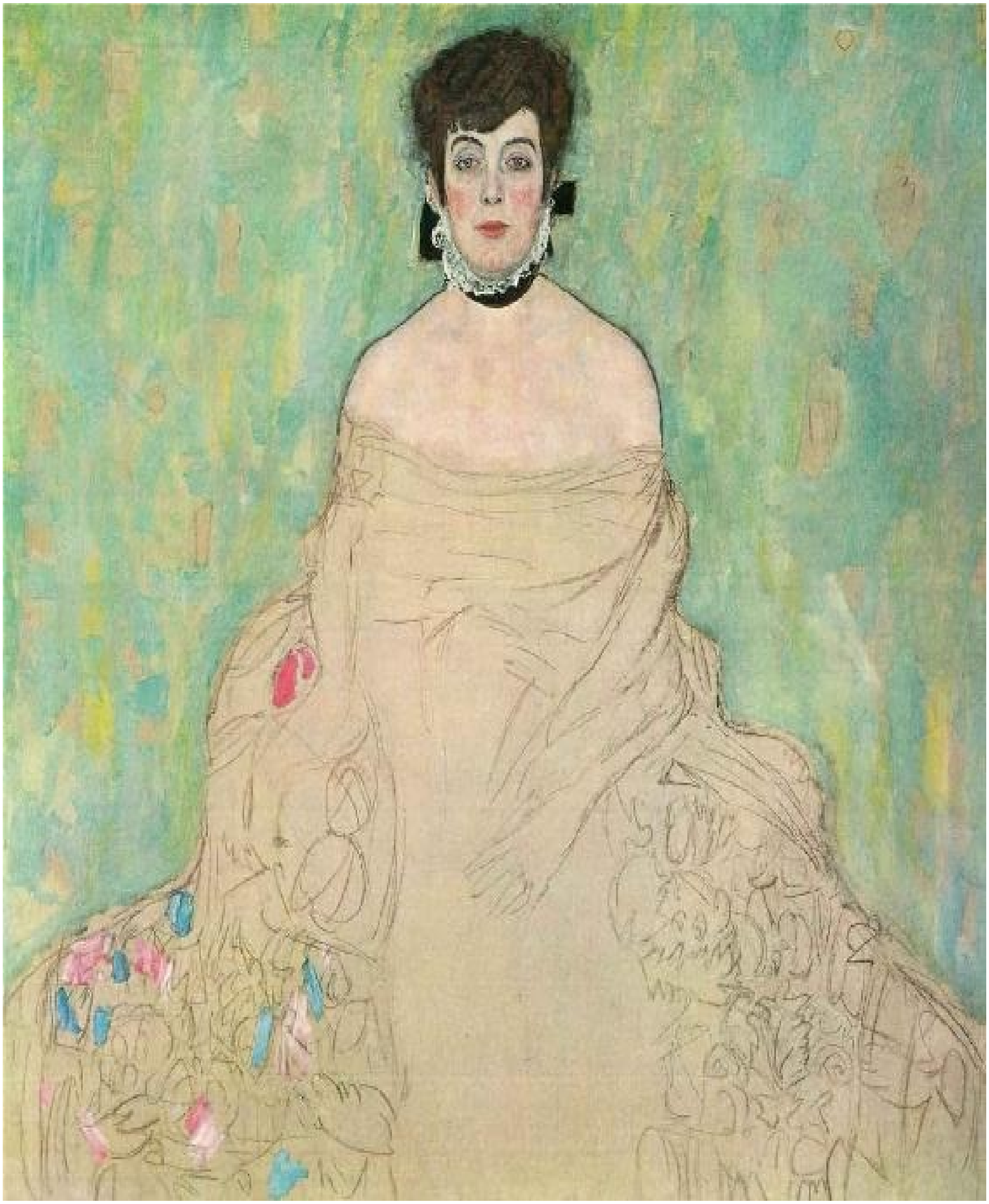
Adam and Eva (unfinished)

Date 1918
175 x 60 cm
The Österreichische Galerie Belvedere, Vienna, Austria



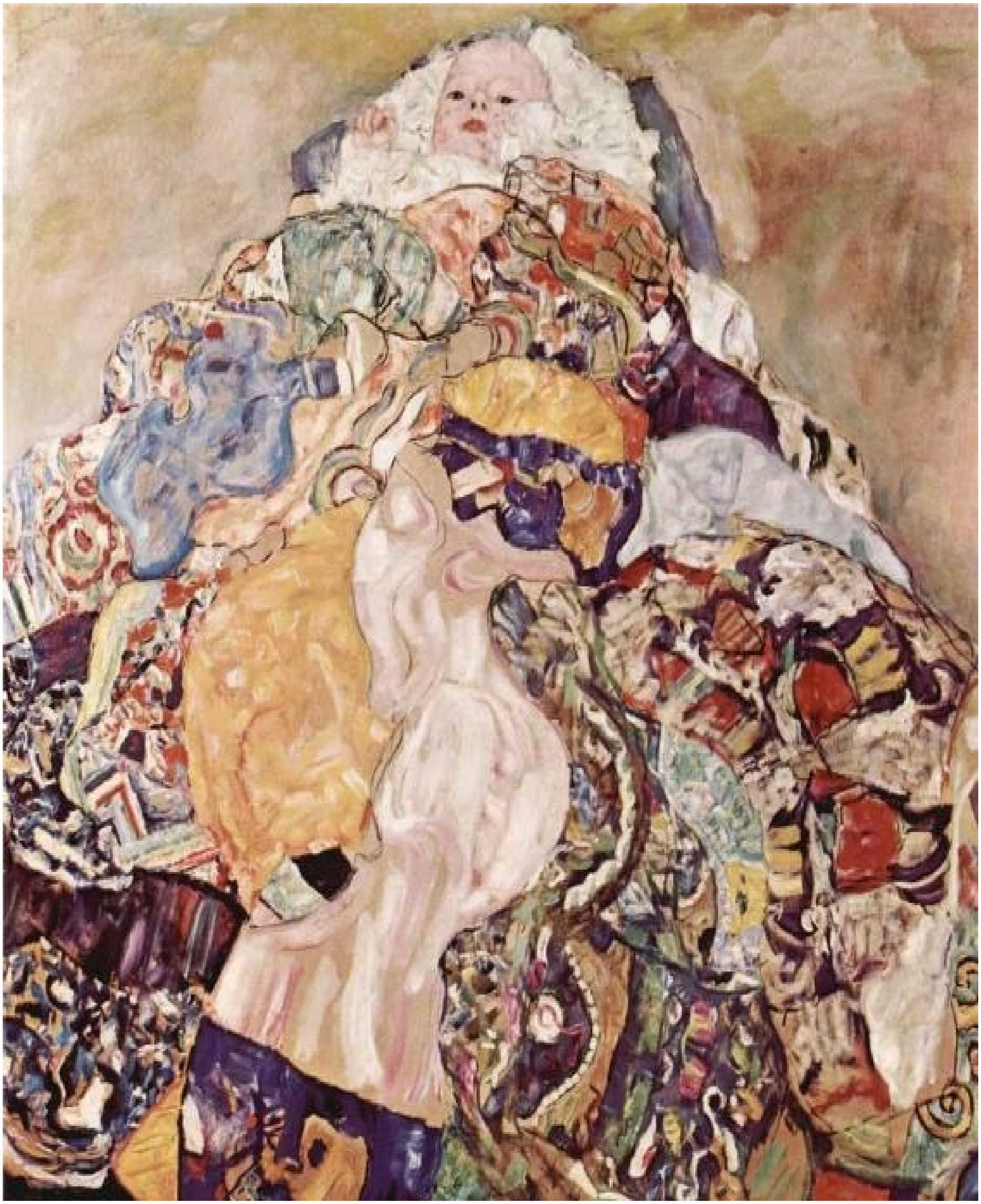
Amalie Zuckerkandl

Date 1918



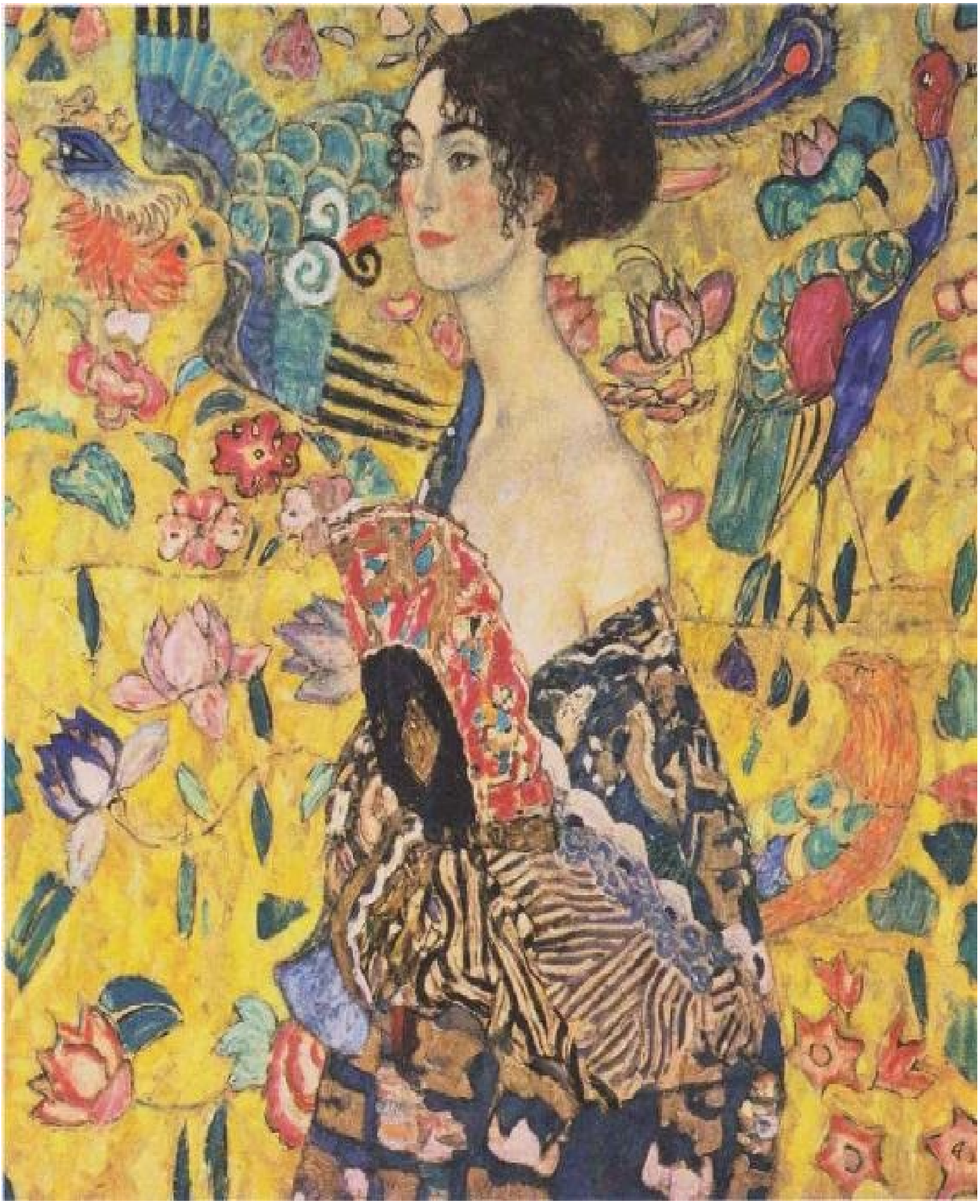
Baby

Date 1918
110.9 x 110.4 cm
National Gallery of Art, Washingon, DC, USA



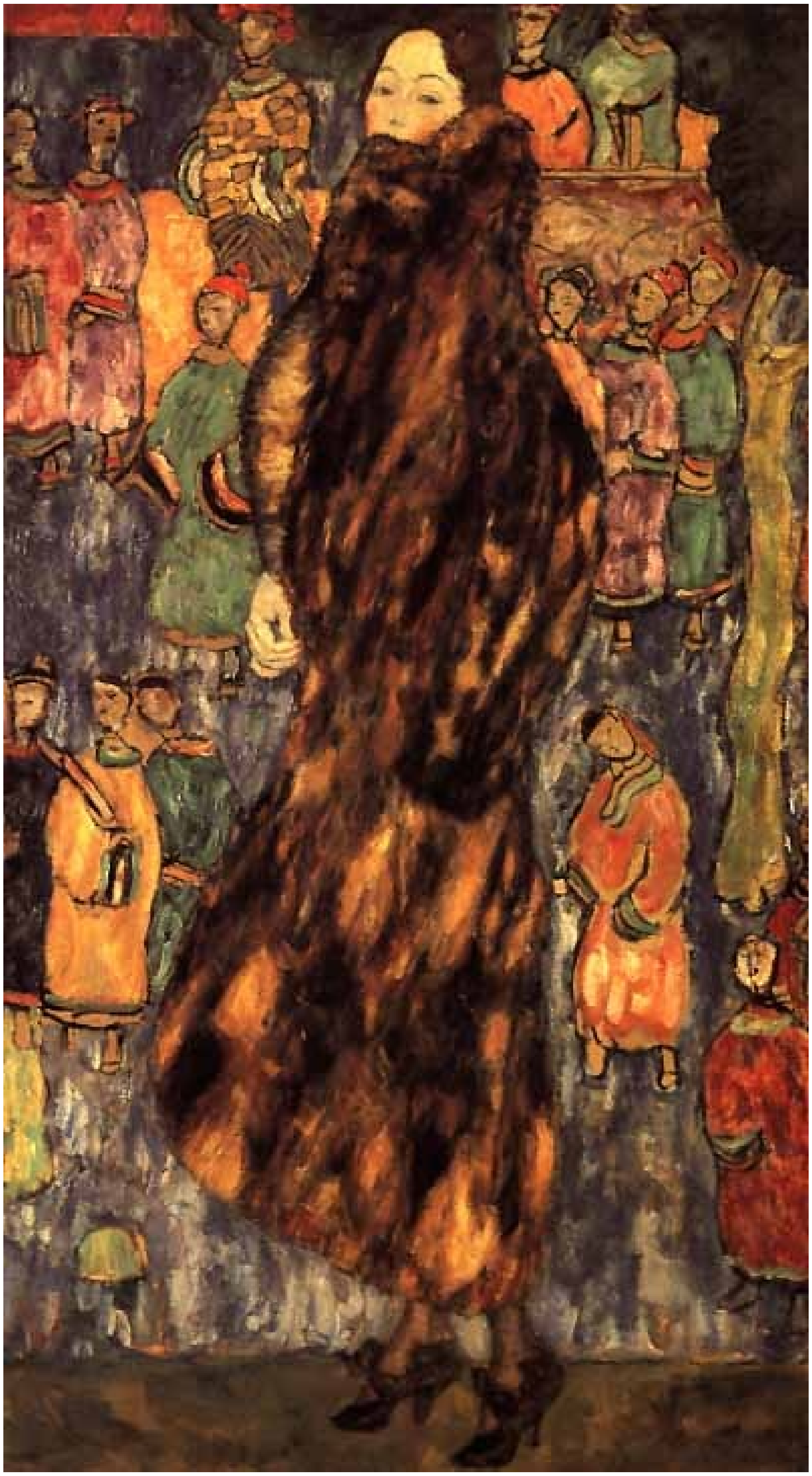
Lady with Fan

Date 1918



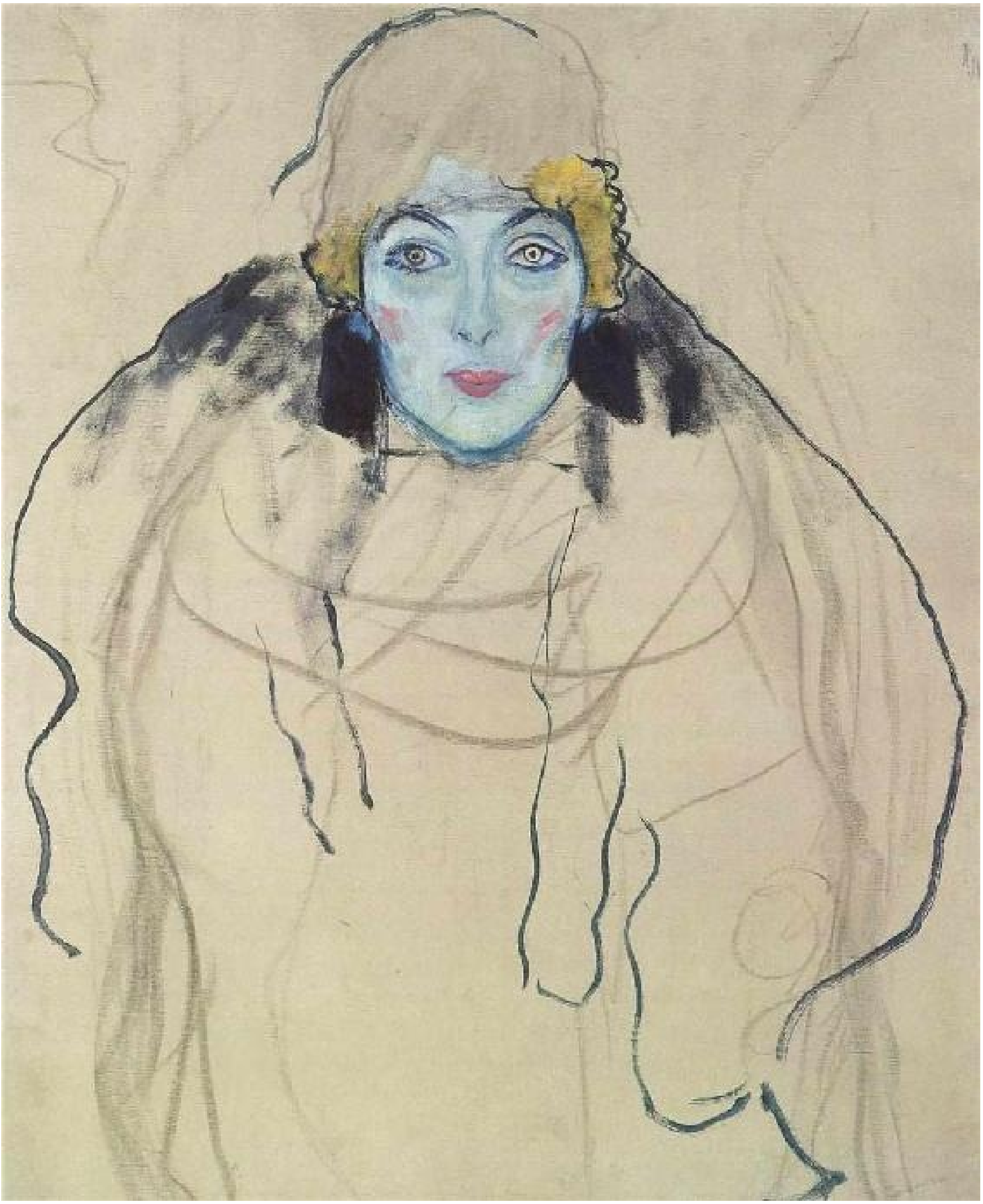
The Polecat Fur (unfinished)

Date 1918



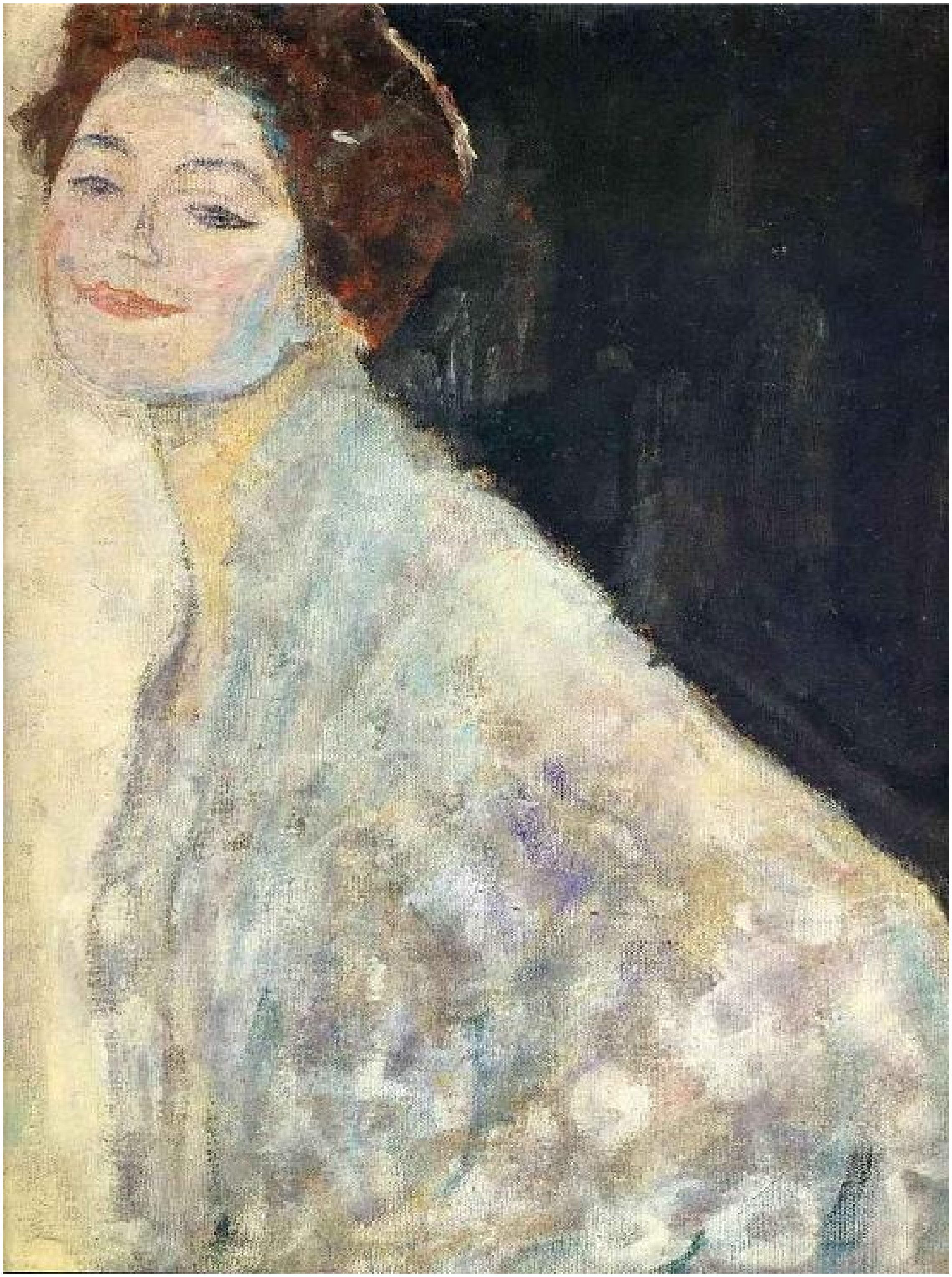
Portrait of a Lady (unfinished)

Date 1918
67 x 56 cm
Neue Galerie des Stadt Linz, Wolfgang-Gurlitt-Museum, Linz, Austria



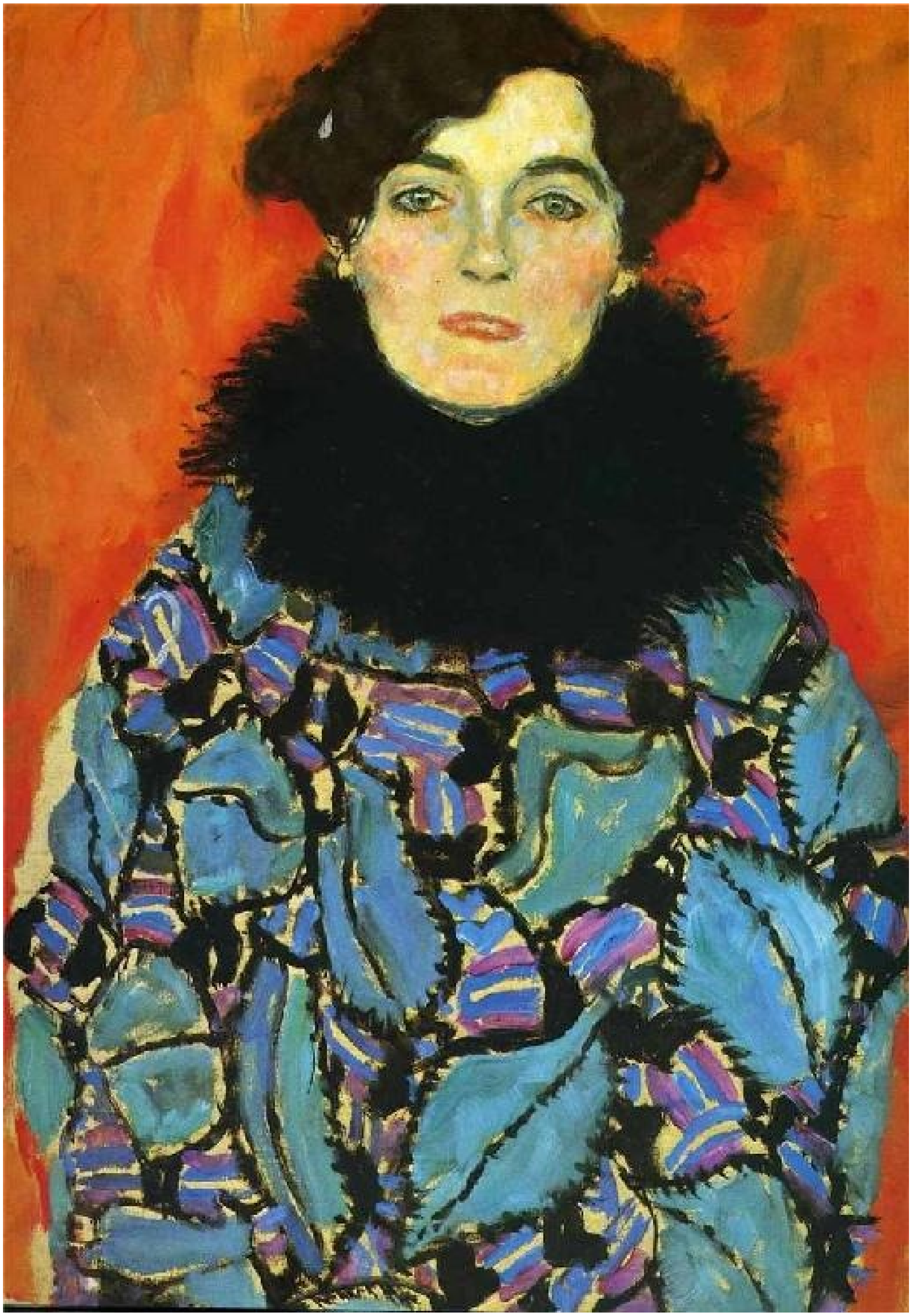
Portrait of a Lady in White (unfinished)

Date 1918
70 x 70 cm
The Österreichische Galerie Belvedere, Vienna, Austria



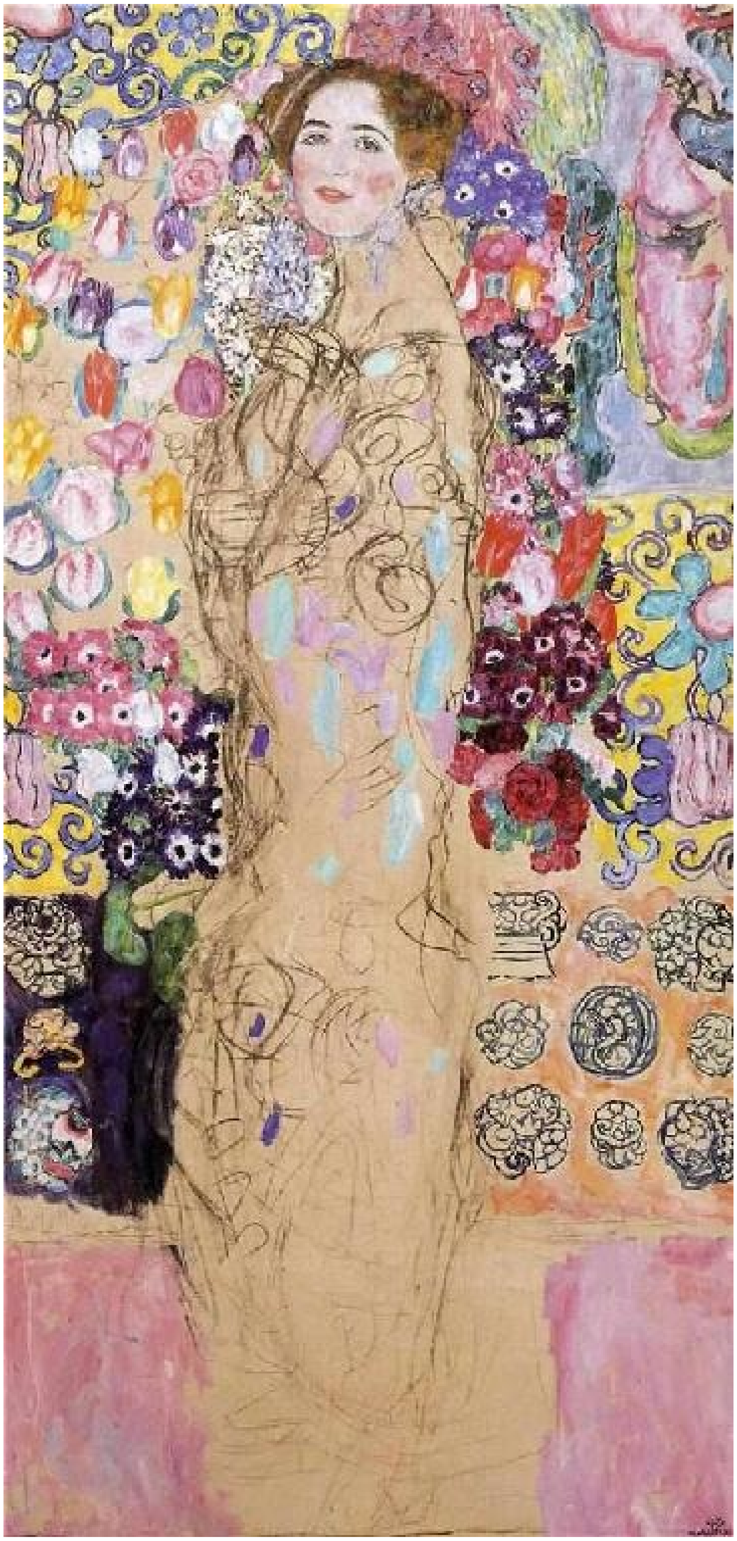
Portrait of Johanna Staude

Date 1918
70 x 50 cm
The Österreichische Galerie Belvedere, Vienna, Austria



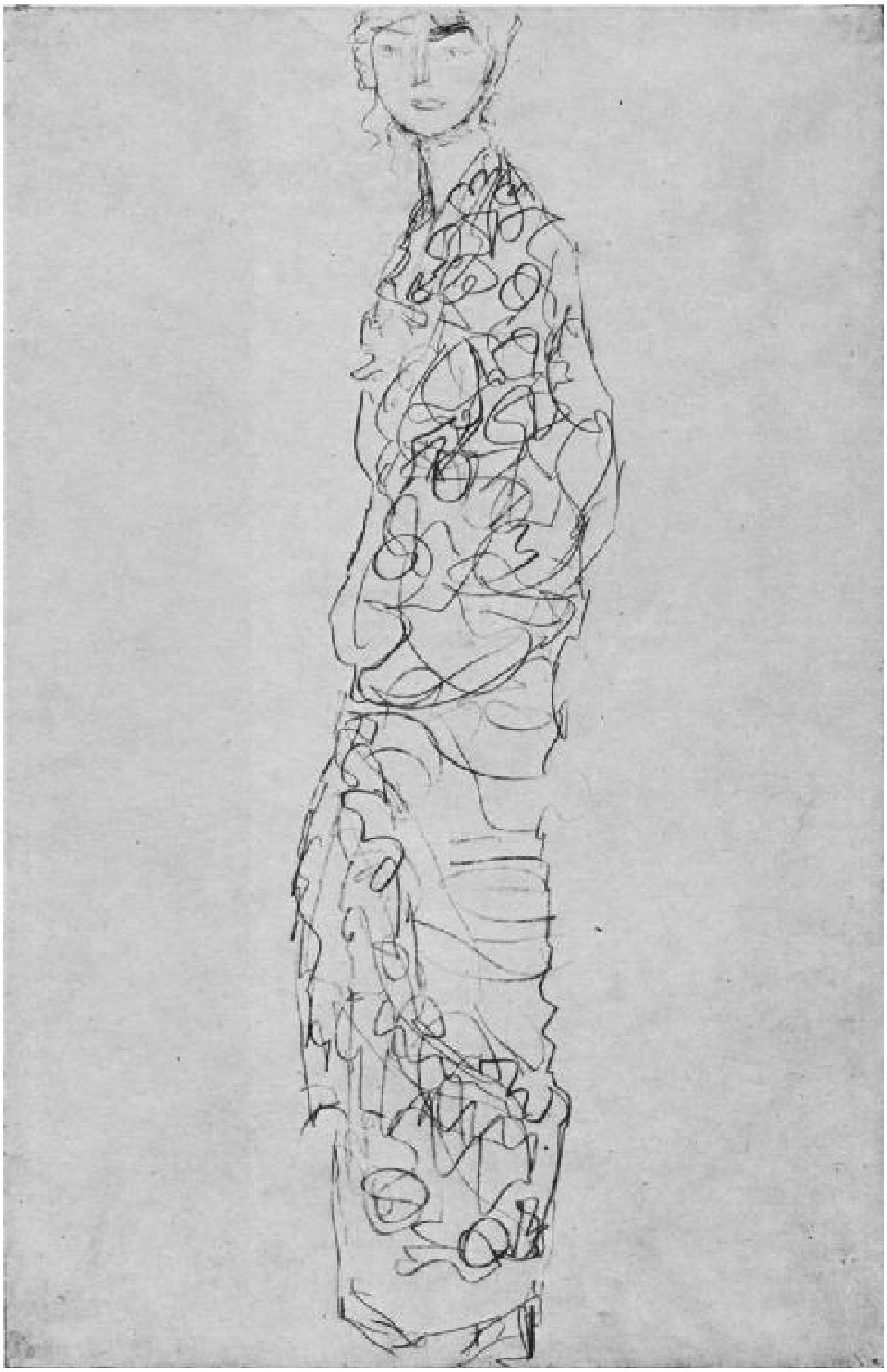
Portrait of Maria Munk (unfinished)

Date 1918
180 x 90 cm
Neue Galerie des Stadt Linz, Wolfgang-Gurlitt-Museum, Linz, Austria



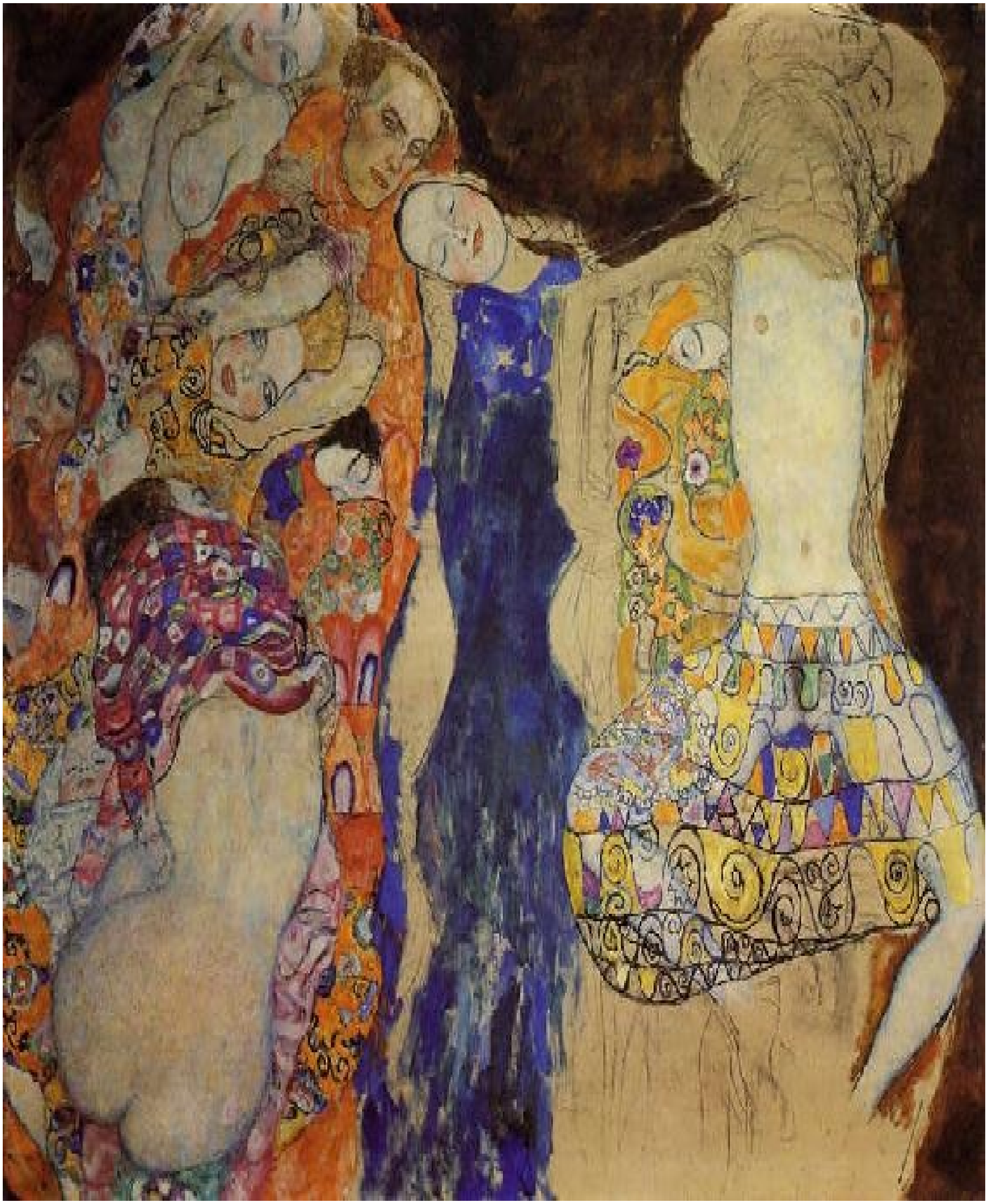
Standing Woman in Kimono (Dame im Kimono)

Date 1918
50.2 x 32.4 cm
Museum of Modern Art, New York, USA



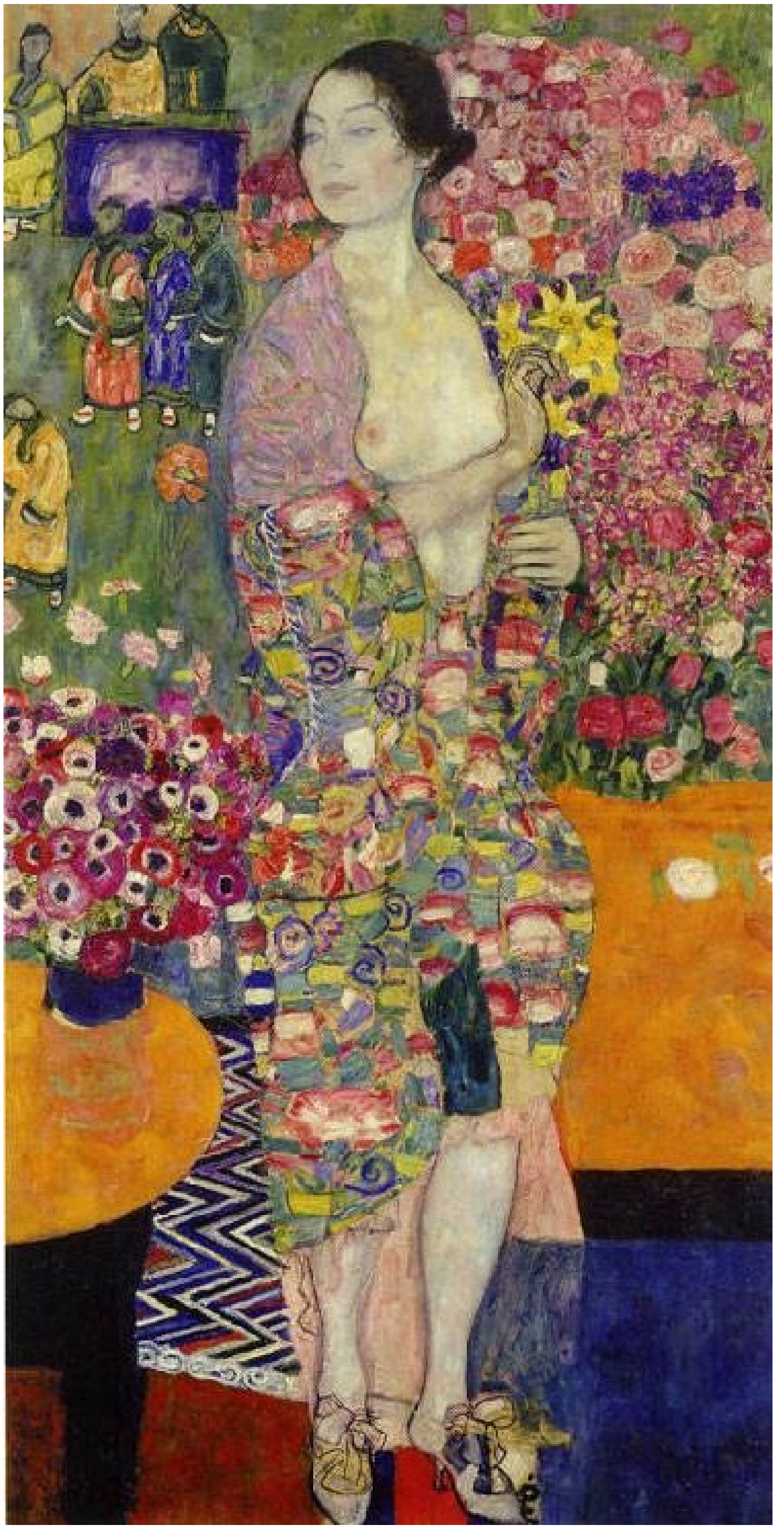
The Bride (unfinished)

Date 1918
Private collection on loan to the Österreichische Galerie Belvedere, Vienna



The Dancer

Date 1918
180 x 90 cm
Private collection



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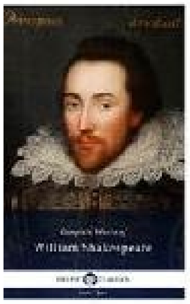
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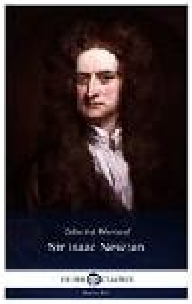
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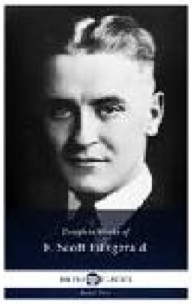
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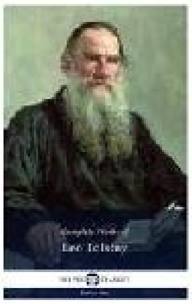
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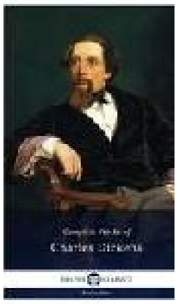
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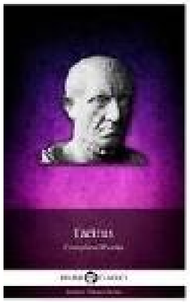

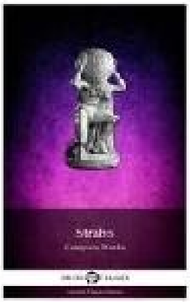

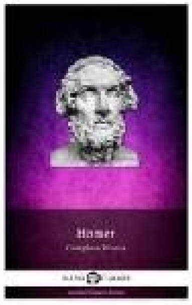

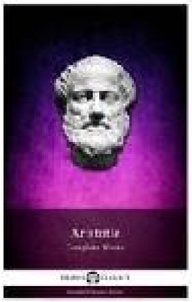

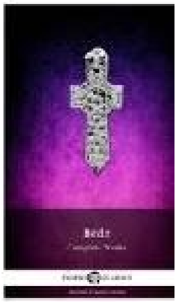

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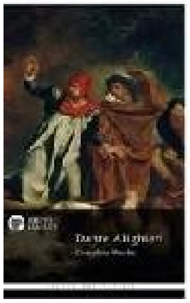
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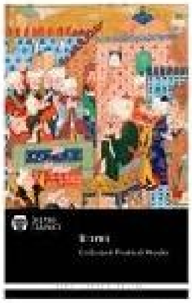

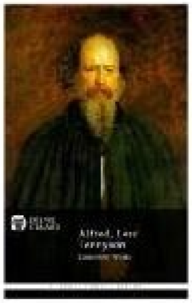
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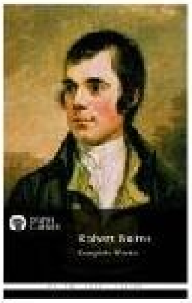
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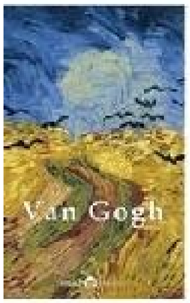

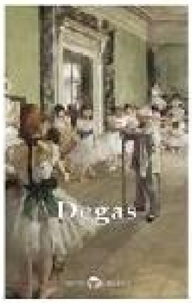

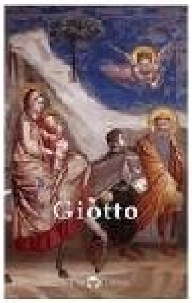

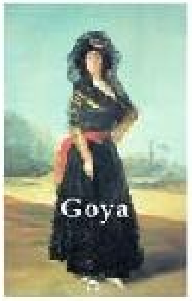

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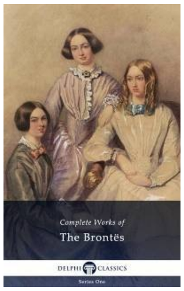

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The Brontës

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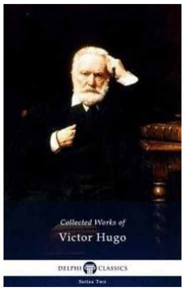
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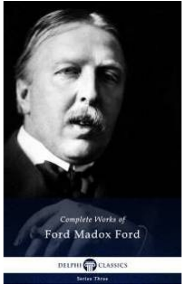
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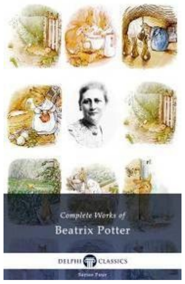

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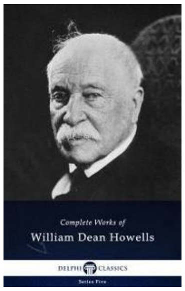

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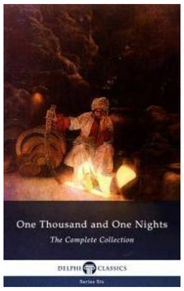
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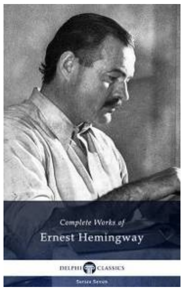
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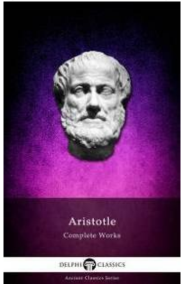
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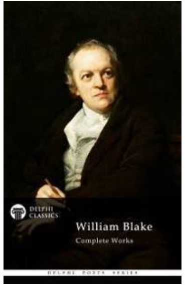

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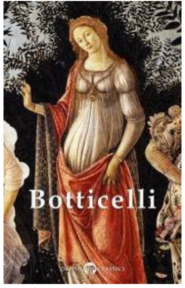

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Hietzing Cemetery, Vienna — Klimt’s final resting place

GUSTAV
KLIMT

Klimt's grave